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PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

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PART II.

TRANSLATION AND NOTES

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TO
PROFESSOR ERNST LEUMANN
OF THE UNIVERSITY OF STRASSBURG
IN GRATEFUL RECOLLECTION OF HIS MANY
FRIENDLY SERVICES TO ME IN CONNEXION
WITH MY SANSKRIT STUDIES
I DEDICATE THIS
WORK

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ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

AB.	= Aitareya Brāhmaṇa.
AGS	= Āśvalāyana Gṛhya Sūtra.
Āṛṣ.	= Ārṣānukramaṇī.
AS'S.	= Āśvalāyana Śrauta Sūtra.
AV.	= Atharva-veda.
BD.	= Bṛhaddevatā.
JAOS.	= Journal of the American Oriental Society.
JRAS.	= Journal of the Royal Asiatic Society of Great Britain and Ireland.
KB.	= Kauṣītaki Brāhmaṇa.
KZ.	= Kuhn's Zeitschrift.
M.M.	= Max Müller.
n.	= Nītimañjarī.
Nir.	= Yāska's Nirukta.
R.	= Rājendralāla Mitra.
r.	= the reading in Rājendralāla Mitra's text.
RV.	= R̥g-veda.
ṣ.	= Ṣaḍguruśiṣya.
s.	= Śāyana.
S.	= Sarvānukramaṇī.
S'B.	= Śatapatha Brāhmaṇa.
TB.	= Taittirīya Brāhmaṇa.
TS.	= Taittirīya Samhitā.
v. r.	= various reading.
VS.	= Vājasaneyi Samhitā.
ZDMG.	= Zeitschrift der deutschen morgenlandischen Gesellschaft.

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m¹, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रदृग्भ्यः).—अहर्भ्यो B hr² m¹, अहर् r.

^a The words *samānnāyānupūrvāśah* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm¹ r b k, हि तत्सर्वं r¹ r⁴.—अवगच्छति hm¹ b f k n, अविगच्छति r², अविगच्छति r.—With the words देवतञ्चो हि मन्त्राणाम् cp. Sarvānukramanī, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradr̥ṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस hm¹ b, तद्वितांस f, तद्वितांस k, तद्वित्तान् r² r⁴, तद्विद् r.—तदभिप्रायान् hm¹ r f k, त्वभिप्रायान् b.

^a Cp. Nirukta vii. 3: *evam uccāvacair abhiprāyaṣu ṛṣiṇām mantradr̥ṣṭayo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

बीकवानां Bhm¹r³, बीकवानां r.—वा hm¹fk, च b, no particle r.

^a Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk.—सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m¹b, देव hd, देवं fkr.—मत्तया hm¹r³r⁴, मत्तया bfk.—तदेव bfk, तदेव hm¹d.—

The end of the *varga* is here marked by १ in bm¹, not in hdfk.

^a Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्वाशिषी तु hm¹rb, सुत्वाशिषी तु f, सुत्वाशिषी r¹r⁴.—इक्षते hm¹r, इक्षते bfk r¹r⁴.—ताः सुः r, ताः सुः hfk, ताः सुम् m¹, ताः सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

3] —i. 14, 15 TRANSLATION AND NOTES [Introduction

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्विष hm¹r, अर्थयत्विष bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवन्निर्वा ब्रुवन्निर्वा hm¹bfkr², सुवन्निश्च ब्रुवन्निश्च r.—अपिभिस्तत्त्वदर्शिभिः hm¹r, अपिभिर्मन्त्रदर्शिभिः bfk² (मन्त्रदर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r¹l³(r⁴?).

11. When the name of a deity is mentioned in the second person^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

भिधीयते Bhm¹r³, प्रहृष्यति r.—तामेव देवतां विद्यान्मन्त्रे hm¹bfk, तमेवाहुः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamaṇḍapuruṣayogās tvam iti caiteṇa sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³bfkr², तु देवता bm¹, तद्देवता^० r.—०भिधानां hm¹r¹bfk, ०भिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता चास्मिन् hm¹r¹bfk, चित्रं तद् दृश्यते चास्मिन् r¹r⁴.—एकस्मिन् hm¹r⁴, एकस्य bfk², एतस्यां r¹.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां बह्वेषु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

इन्द्रसो $hm^1 bfr^2$, कन्दोभ्यो : -- च प्रजायते $Bhr^3 m^1$, तस्य जायते r — अघिसूक्तं तु $bfrdh$ (corrected on margin in h to °सूक्तानि), अघिसूक्तानि (तान्यत्र यावन्त्येकस्य) $r^1 r^4$.— The reading of 15^{ab} in the text is that of $Bhr^3 m^1$; instead of this r reads देवतैका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin सूयेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः । With reference to 15^{cd} , h has on the margin: यावत्स्वर्थः समायेत अ० ।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुसु $hr^4 r^1 d$, या सुसु $b fm^1$, या सु k , या सु r .— तद्वन्दः $h d fm^1$, तद्वन्दः r , तद्वन्दः k , तद्विष० b .— वैविध्यमेव $Bhr^3 m^1$, वैविध्यमेतत् r .—The end of the *varga* is here marked by ३ in $h d m b f k$.

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु $h r b$, मन्त्रेषु $f k$.—१ च वर्गमाजि $hm^1 b f$, २ च अग्रमाजि r , ३ च वर्गमाजि k .

^a Cp. Nirukta vii. 13 and x. 42.

^b Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मज्जन्ते वे $hm^1 r$, मज्जन्ते ये: $b f k$.—वे अघः $hm^1 r$, ये: अघः b , येऽर्ध्वः $r^1 r^4 f k r^2 r^5$.— न्यानि $hm^1 r f k$, यानि $b r^4$.—च कानिचित् $Bhm^1 r^3$, प्रसङ्गतः r .— $18^d = 41^d$.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

अप्रकृतेऽपि $hm^1 r b f k$, अप्रकाशेऽपि $r^1 r^4 r^5$.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described^a. When a hymn is broken up (*bhinne*)^b, one should here state the deity from (its) characteristic mark^c.

°शेषं hm¹r³br⁵r⁷, °शेष fkr², °शेष r.—देवतामिह लिङ्गतः m¹rbfk, देवता लिङ्ग-भेदतः hd. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139. ^c Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful^a.

यथावच्च hm¹r, तथावच्च bfk.—कर्मसु hm¹rb, कर्म प्र° fkr².—The end of the *varga* is here marked by ४ in hm¹bfk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^aBecause the praisers, at the beginning and end of hymns, proclaim the occasion^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk², देवता नाम्नाम् r¹r⁴, देवतासाक्षा hm¹r³.—उपेक्षेतिह hbfkr, उपेक्षेति हि m¹, अपेक्षेतिह r¹r⁴.

^a Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'^a

स्वस्वानां r¹, सस्वानां f, सस्वानां all the rest. —वा bfk¹r³, च hm¹r. —यद्वाच्यं r¹r⁴, यद्वाच्यं hm¹rbk.

^a This expression is equivalent to *laukyānam*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS. except r^1r^4 , which have पौराणाः.—मन्वते hr^3 , मन्वते $Bm^1r^1r^4d$: I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS., and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d , which is a copy of h , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यद्वृक्षोपवचनात् hm^1rb , यद्वृक्षोपवराणात् f , यद्वृक्षोपवचनात् $r^1r^4r^5$.—तथा-
मुखायणाच्च घत् bfk , तथामुखायणाच्च r^1r^4 , तथामुखायणाज्जपात् hr , तथा यणाज्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

^a I have assumed this to be the most likely meaning from the use of *upa-vas*. ^b Lit. 'the condition of being the descendant (*āyana*) of him (*amaṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathī-tara say, 'from four : from prayer, from the diversity of objects^a, from speech, and from action.'

०रथीतराः hm^1rbf , ०रथंतराः kr^2 —Between इति and तथाञ्ज् fk insert नामानि कर्मतत्त्वाद् शोभते, evidently copied by mistake from 27^{ab}.—यार्थवैख्याद् hm^1rh , यार्थवैख्याद् $fk r^2r^5$ (०रूपाद् f), य च वैख्याद् r^1r^4 .—The end of the *varga* is here marked by ५ in $bfdm^1$, not in k .

^a *Artha-vairūpya* here corresponds to *rūpa* in 25.

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action : prayer and form and utterance^a, all arise from action.

कर्मतत्त्वाद् $hr^1r^3m^1bfk$, कर्मणां वाद् r .—वाच्यं $hr^3br^2r^5$, वाच्यं r , वाच्यं fk .

^a *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addition and extraction, is simply action: and so hear (what) the reasons (are).

यद्वृक्षयोपवसनात् hrb, यद्वृक्षयोपवचनात् fkr², यद्वृक्षया निवासाच्च r¹r⁴.—तथामु-
ध्यायणाच्च यत् hrb, तथामुध्यायणाय यत् fk, यद्वा मृध्यायणाच्च r¹r⁴.—तथा तदपि all
MSS. except b, which has तथावदपि.—कृणुध्वं च m¹bfr², कृणुध्वं तु r, कृणु त्वं च hr³d.—
हेतवः Bhm¹r³, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
perhaps to the metre). The Rgvidhāna has instances of the same loose usage (i. 3. 4; iii.
4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

^a *Yadrchayā* is the only word here and in 25 which is not in the ablative, probably
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
(for *ca yat*) in 25 was probably due to *yadrchayopavasanāt* being understood by the copyist
as one expression and the consequent necessity of making up the number nine in some
other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yadrchayā (scil. *nāma*) is explained below (i. 30) as *yādrchikanā nāma*.

29. Creatures arise from action; from action (comes) the inter-
course of beings. And a being comes into existence somewhere:
it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹bfr².—कर्मतः सत्त्वसंगतिः hm¹rb, कर्मतः सत्त्वसंगतिः f (गागतिः
kr²), कर्मणः सच्च जायते r¹.—कचिच्च all MSS. except r¹r⁴, which have सतो.—संजायते
सच्च k, स जायते सच्च hr³d, संजायते सच्च fm¹r, संज्ञापयेच्च b, निवसते सच्च r¹r⁴.

30. An accidental name is given somewhere or other: one
should know that that also is here (derived) from a comparison
with some (form of) becoming.

तु नामानिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम
नामापि निधीयते b.—औपम्यादिह hm¹r³r⁴r⁵, औपम्यादपि bfr², औपम्यादेव r.

31. For there is no (form of) becoming unconnected with
action, nor is any name meaningless. Names have no other source
than becoming; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga*
is here marked by ई in hd, by १ई in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare).

यच्च hm¹bfb, यक्तु r.—°वसमाद्य hm¹r, °वसनं च b, °वचनं च r¹r⁴fkr² (चत् ।)।—
भवत्विव तु m¹rffk, भवत्विव हि hb.—स्वस्यादेर्मंगलादिह hm¹bkr²r¹⁵, स्वस्यादेर्मंगलानि
ह corrected to °दिह f, स्वस्यादेर्मङ्गलानि च ।, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कुत्सित° hm¹rb, अपि कत्सित° f, अचिकित्तित° kr².—इह hfkr, अपि hr⁴.—
विदिताभ्यपि hm¹rffk, वि[दिताभ्य]पि b, निर्विदिताभ्यपि r¹r⁴.

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r², ये r.—येव hr, स्वेवं bfb.—प्रभाषादेवतात्मनः hr²fr²r¹, प्रभाषा देव-
तात्मनः m¹k, प्रभाषादेवतात्मनः b, वाक्प्रभाषेण चात्मनः r.

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवदिह्या m¹r²r², प्रवदिह्या k, प्रवदिह्या hdbfr: cp. the various readings in 57.

^a The figures in 35-39 refer to the śloka below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*ārāṇa*), narration (*ācikhyāna*), plaint (*paridevanā*), blame (*śāṇā*), and laudation (*prāśaṇsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*vālapitam*) we have *vālapa* in 53.
in 53.—The end of the *varga* is here marked by ॐ in m¹dfk, not in b.

^b Simply *ākhyāna*

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराधस् r^4 , प्रतिरोधस् fkr , प्रतिसेधस् b , प्रतिवेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाक्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवो hm^1rfk , प्रसादप्रद्वी b .—च ह $hm^1r^3r^7$, च ह b , ये ह k , च ये ह f , च यत् r .—संज्वरो hm^1 , सज्वरो bfk (cp. various readings in 56).—यस्य Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आक्राशो fkr .—मिष्टव^o $hr^3m^1r^7(fr)$, मिश्रव^o kr^2 , मिलव^o r .—चेपः $hbfbk$, आचेपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपातश्च $hbfbk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhisṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhisṭava*). ^c These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k , भविष्यं f , भविष्यश्च br .—पुमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fkr , स्त्र्यश्च r .—सर्ववेदेषु सर्वशः Bhr^3m^1 , सर्ववेदेष्विति स्थितिः r , सर्ववेदेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.'

^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया $hm^1bfbkr^3r^7$, तेषां निदर्शनार्थीया r .—धर्वाः hm^1r , धर्वं bfk .—ब्राह्मणे चाय कले च निगद्यन्तेऽच कानिचित् hm^1rbfk , विधौ कले च देवे च निगद्यन्तेऽच कर्हिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in hm^1bfbk .

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

°वरित्तिनेह r b k, °वारित्तिनेह h m¹ f. — द्रव्यं h m¹ b, द्रव्ये r f k. — तद्वचर° h m¹ b, तदाचर° f k r. — 42-45 are omitted in r¹ r⁴.

^a The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः h r³ r⁷ m¹, विभूतयः f k r.

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन m¹ r, क्रियाभिनिवृत्ति° f, क्रियाभिनिर्वृत्तवशेन h, क्रियाभिनिर्वृत्तिवशेन b f k. — सिद्ध m¹ b f k r, सिद्धा h.

^a That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्ति° m¹ r f b, क्रियाभिनिर्वृत्त° h. — छदन्तशब्दामिहितो h m¹ f r, छदन्तशब्दु मिनिहितो b. — °विभक्त्यवयव° h m¹ r, विभक्त्यवयव° f k b. The end of the *varga* is here marked by Q in h m¹ b f k.

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह h r³ r⁴ m¹ b f k r², विविधान्यपि r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशीः h r¹ r³ b r² m¹, प्रोक्ता आ f k, प्रोक्ताऽचाशीः r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे hm^1rb , मन्त्रः r^1r^4 , मन्त्रो r^3fk .—प्रशंसा भोजस्य hm^1rbfk , प्रसंगाद्भोजस्य r^1r^4 .—
सोमरे: m^1 , सौमरे: hr , सौमरे b , सौमर fkr^2 .—माता चेत् hm^1r , माता मेत् $fkr^1r^2r^5$.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁵; TB. iii. 9. 7⁴; AS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

अहं मोघमन्नं hm^1r , अहं मोघमन्न b , अहमोयमन्न f , अहमोयमन्न kr^2 .—निन्दा hm^1br , तिदा fkr^2 .

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति $hm^1rbfkr^2r^6$, दण्डादि r^4 .—परिदेवना hm^1rb , परिदेवना $fkr^2r^4r^6$.—The end of the *varga* is here marked by १० in $hbfbkm^1$.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṁ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च hm^1rbfk , आसीदिच्छक् r^1r^4 .—कथना hm^1r , कथना r^1r^4bfk , कच्छना r^5 .—
उच्यते hm^1rbfk , उक्तमे r^1r^4 .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संज्ञाप $bfbk$, संज्ञाप hm^1 , संज्ञाप $r^1r^3r^4$.—अगुपोप मे hr^3m^1B , तुगुपोप मे r .—प्रति-
षेधोपदेशी hm^1rbfk , प्रतिषेधापदेशी r^4r^5 .

^a That is, in the dice-hymn, x. 34.

53. 'Ilo, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विद्यापः खान् hr³r²r⁷b fkm¹ (no *visarga* b fkm¹), विद्यापद्यु r.—अवीरामात्मनः hr³r⁴m¹b fkr², अवीरामिव माम् r.

^a *Ākhyāna* here corresponds to *pavitrākhyāna* in 36. ^b *Vilāpa* here corresponds to *vilāpitam* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). ^c In Nirukta vii. 3 this passage is, however, described as plaint (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) Śunaḥśopa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

मुनःशेपि m¹r, मुनःशेपि b, मुनःशेपि r², मुनःशे f, मुनःशेपि kr², (*रो) मत अवि r¹r⁴.—मुञ्चोऽहं खान् hm¹r f k, मुञ्चो ह खान् b.—Instead of 54^{ad}, as given in the text according to hm¹r b f k, a totally different line occurs in r¹: वां कल्पयन्ति नोऽरयः परिचासुतमिह ते, the first *pāda* of which is the *pratika* of a *khila* mentioned below (viii. 45).

^a Cp. below, viii. 44; Meyer, *Āgvidhāna* xxiii, xxvii. ^b The author here seems to have been unable to quote an example of *samkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitasa^a; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)^b, again, (expresses) an obstacle (37).

स्वितश्व m¹h f k, स्वितश्व br.—यः Bhm¹r³, युः r.—महानग्वा hm¹r f k, महानग्वा b.—खात् hm¹, खात् fkr², आ b, तु r.—प्रतिराधो h d f, प्रतिरागो kr², प्रतिरोधो bm¹r (cp. above, 37).—मुगित्वपि m¹hr³f, मुगित्वपि kr², मुगित्वमि br¹, मुगित्वत r.—The end of the *varga* is here marked by ११ in hdm¹f, not in bk.

^a See Aitareya Brāhmaṇa vi. 33. 1, and Śāyana's comment in Aufrecht's edition; also Haug, vol. ii, p. 434. ^b Cp. AB. vi. 33. 19, Haug, vol. ii, p. 435.

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेष hm^1r , प्रमादस्त्वैह b , प्रमादस्त्वैक fkr^2 .—न स ख hm^1r^3f , नमस्व kr^2 , नमः r , omitted in b .—अपह्वः bhr^3m^1 , अपह्व f , अपह्व k , अह्व r^2 , अभिलवः r .—सञ्जरः hrm^1 , सञ्जरः fk .— 56^{cd} and 57^{ab} are omitted in b .

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: AV. xx. 133. 1-6)^b.

यामयेऽपह्वो r^4 , यामन्नपह्वो r , यामन्नपह्वो r^3 , यामन्नपह्वो hd , यामन्नपह्वो b , यामन्नपह्वो fkr^2 , यामन्नपह्वो m^1 .—नेषा hdm^1bfk , नेति r .—प्रवल्हिका hr^3kr^4 , °वल्हिका fbm^1dr (cp. 35).

* Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava*: see note on i. 39. ^b The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāḥ santu*: i. 25. 5^c) is a curse (39)^b, while 'blessed' (*bhā-dram*: i. 89. 8) is a prayer^c in Gotama^d.

मद्रम् hdm^1r , बद्रम् bfr^2 .—गौतमे m^1 , गौतमे $hbfr^2$. The author of i. 89. 8 (*bhā-dram karṇebhiḥ*) is Gotama, that of iv. 11. 7 (*bhādrām te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm^1 have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

* The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *śāpa* (49), and once (57) as *abhiśāpa*. ^c This is the second example of *āśis* (35). *Apahnava* in i. 57 (note *) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfkr^2r^7$, इदार्थवम् r .—प्रयोगतम् hm^1rfk , प्रयोगे तच् b .

60. These contents (*vākyaārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

*तां सूक्तमाग्निनीम् hm^1bfr , *तां सूक्तमाग्निनाम् r^1r^4 , *ता सूक्तमाग्निनी kr^2 .—संश्रयन्ती hm^1rb , संश्रयति fkr^2 .—त्वचा* hm^1rb , तचा* r^4 , *त्व आनु* f , *त्वा आनु* kr^2 .—The end of the *varga* is here marked by १२ in $hdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfkr^2r^7$ read $6r^{ab}$ as in the text; r has मवसूतं मविष्यच्च वक्ष्यमं खावरं च यत्।

^a *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)^a.

एवा hm^1rbfk , एवा¹.—यद् Bhr^3m^1 , तद् r .—च वाचं hdr^3m^1b , च वाचं r^5r^7 , च वाच f , च वाचं k , वाचयं r .

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (op. Vedāntasāra, § 144, and introductory stanza, ed. Bōhtlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

इतिव $hr^3m^1bfkr^2r^7$, इतिव r .—निविशः खेपु hm^1r , निविशः खेपु b , निविशास्वपु f .

64. This (being) which, in the form of fire, abides in three forms (*tridha*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतेषु hdr, एतद्भूतेषु m¹, एतद्भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतद्भूतेषु r¹r⁴.—अज्ञितं hm¹rbfk, अज्ञितं r⁴r⁵r⁷.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm¹r³r⁷, एष च bfr², एष च r.—The end of the *varga* is here marked by १३ in bfrkm¹hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽग्निर् hm¹rbfk, पवमानाग्निर् r¹r⁴.—*मिर्वनस्यति: Bhr³m¹, *मिषु पावकः r.—अमुष्मिन्नेव m¹r³r⁵r⁷, *नेष f, *नेष hd, *नेष bkr.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4², and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईक्षितः r¹r²r⁵bfr, ईक्षितः hm¹.—जातवेदा: r, जातवेदा hdm¹bfr.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivata-kāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

*यं गतः सह hm¹rbfk, *यं सह संसृतः r¹r⁴.—स स्मृतः hm¹rbfk, तु स्मृतः r¹r⁴.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो hr³m¹, मध्यमो bfr.—वायुरेव च hm¹rfk, वायुरेव वा b.

^a Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramanī, Introduction ii. 8 (with Śaṅgurusīṣya's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm^1r , तत् fk , तच्च b .—तच्च तच्चैह वृक्षति $hr^2m^1br^2r^2$, तच्च तच्चैह वृति f , तच्च तच्चैह यद्वति k , तच्च तच्चोपलक्षयेत् r .—The end of the *varga* is here marked by १४ in $hdbm^1fk$.

^a Cp. Nirukta vii. 5: *tāsāṃ mūhābhāgyād ekaikasyā api bahūni nāmadheyāni bhavanti*.

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यद्वेकस्य: hfr , नामानि यद्वेकस्य: k , यन्नामानि वेकस्य: b .—योगिताम् hm^1br , योगिताम् fkr^2 .

^a Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmāṇāḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टाया m^1rbfk , प्रतिष्ठाया hd , प्रदिष्टायु r^1 .—तन्नतायात् hm^1fkr , तन्नताया b .—केचिदेवं वदन्ति ता: hm^1rbfk , केचं केचिद्वदन्ति तु r^1r^4 , ता: r^2 .

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्तादि तृता hm^1fr , वेक्षुता kr^2 , बीक्षता: r^4 , पृथक्पुरक्षता b .—लोकादि hm^1rfk , लोकारि b , लोकाधि r^1r^4 .—यद्यन्नति: प्रकीर्त्यते hm^1rbfk , यद्यन्नति: कीर्त्यते r^1r^4 .

^a Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.

^b Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवायुधं ^{r⁴}, तेजस्विवायवाः ^{m¹}, तेजस्वे वयवाः ^{hd}, तेजस्वे वायवाः ^{r³}, तेजस्वे वायवा ^f, तेजस्वे वायवः (°वस् b) ^{br¹r⁵}, तेजसे वायवा ^{kr²}.—यस्य यत् ^{Bhr³}, तस्मै तत् ^r.

^a See Nirukta vii. 4: *ātmaivaisāṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बहुदेवता सुतयो ^{kr²}, बहुदेवतायाः सुतयो rd, बहुदेवता या सुतयो ^{hm¹bf}. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च ^{hm¹r³r⁵r⁷f} (°स्त° f), द्विवत्संतयश्च ^{kr²}, त्रैवत्ससुतयश्च ^b, इन्द्रश्चः सुतयश्च ^r.—पतीनामेव ^{hrb}, पतीनामिव ^{m¹fkr²r³r⁵}.—The end of the *varga* is here marked by १५ in ^{hdbf}, not in ^{m¹k}.

16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhaktiḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतो ^{m¹r}, °ताया सुतो ^{hdbfk}.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् ^{hdm¹}, सु तान् सर्वान् ^r, सु तां सर्वान् ^b, सुतत्सर्वान् ^{fk}, सु या सर्वान् ^{r¹}.—तच्चैन्द्रे ^{hdm¹fk}, तवेन्द्रे ^b, तच्चैन्द्रे ^r, तच्चैन्द्रे ^{r¹r⁴}.

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते ^{hr⁴m¹} (cp. Nirukta vii. 18), निरूप्यते ^{rbfk}.—यस्मै ^{hrbf}, यस्मै ^{kr⁴}.—सूक्तं च ^{hm¹bfk}, सूक्तं तु ^r.—सैव तच्च ^{hrbfk}, तच्च तच्च ^{r¹r⁴}.—प्रधानं ^{hm¹r}, °न ^{fk}, °ना ^b, °नो ^{r¹r⁴}.—स्यान् ^{hrfk}, स्या ^b, सी ^{r¹r⁴}.—या सुताः ^{hdm¹f}, या सुता ^b, या सुया ^k, याः सुताः ^r.

^a Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai hovir nirupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm^1rbfk , इह r^1r^4 .—एतिषाम् hm^1rbf , एषाम् kr^2 .—समासनिबन्धस्तु hm^1rbfk , समापबन्धस्तु r^1r^4 .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

नाम्नां $m^1br^1r^5$, नाम्ना $hrfk$, नाम्नः r^4 .—मंभः शक्नो f .—The end of the *varga* is here marked by १६ in $hdbm^1$, not in fk .

^a Cp. above. i. 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य^a $hrfk$, सामान्य^a b .—देवतापद् r^1r^4 , देवता च $rbfk$, देवतां च hd .—81^{ad} is the reading of $hdrfk$; तुद् - - - च तास्तु ता स्तुतिभिर् b .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Āśvins,

येस्त्वमिर् rbf , येस्त्वमिर् k , येरमिर् r^4 , येस्त्वमिर् hdm^1 .—पूषा चाप्यमवो hdr , पूषा चाप्यमवो f , पूषा चाप्यमवो k , एषा चाप्यमवो b , पूषोषा मृगवो r^1r^4 .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवो च m^1br , देवो हि hd , देवो र्षि fk .—सह च fk , अह च b , च सह m^1 , च सह hd .—तामुमो $hbrfk$, ता उमो m^1 .

84. the All-gods, Savitr, Tvaṣṭṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः $hrfk$, मसः b , सुसः r^4 .—रथसंयुताः hfk , रथं - यतां b , रथंयुतः r , रथंयुतः r^4 .

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तेर्ऋग्भिश्च hrbfk, सूक्तेष्वृच r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpaṅkti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr³r⁴m¹, हविष्मद्भिः fk, हविषाद्भिः b, हविष्यद्भिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

सञ्चते hm¹rbf, सञ्चते k, सञ्चितम् r⁴.—नामधेयेश्च hm¹rbfk, नामभिश्च r¹r⁴.—वलकृत्या hm¹rf, वलकृत्या bk.—चलेन hm¹rf, चलेन k, चलेन b.

^a The same expression, *balakṛtī*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेश्च hr⁴bfr², सर्वेषु rm¹.—नामधेयेश्च Bhr³, नामभिश्च r.—मजतेऽच येः hrfk, सजते च येः b, मजते च यः r⁵r⁷, मजतेऽखिलैः r⁴.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यत्यतो hr, अवस्यंततो m¹, अवस्यत्यतो bfr³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm¹i, इयं bfk. — प्रयोगस्त्वेतेषां hm¹rfk, प्रयोगस्ते तेषां b. — ज्योतिषां चिबु hm¹i, ज्योतिःषु चिबु i²i⁴, ज्योतिष्वतुषु b, ज्यो यु चि च fk. वर्तताम् m¹, वर्तताम् bskr, वर्तताम् hd. — The end of the *varga* is here marked by ९८ in hdm¹bf, not in k.

* Cp. i. 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led* (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नुमिर् br, यन्नुमिर् hm¹, यन्नुमिर् fk. — च तम् hm¹rbfk, यन्नुत् i⁴. — चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

* The root *ni* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)*, or because he is known (*vidyate*) here by creatures (*jātūḥ*), therefore these two, while having an identical name (i. e. *jātavēdas*), pervade (*samāpnutāḥ*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्य hm¹b, हि जतस्य f, हि यतस्य kr², च जातस्य r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from il. 30; cp. मध्यमस्य for मध्यमः स in il. 44, and दारस्य for दारसु in il. 6. — यद्वाच hm¹rbf, यद्वाच k, यद्वाच i⁴. — *नामानौ hm¹fk, *नामानाच् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमी, not to जमी), जमी omitted in f. — समानुतः hrf, समानुतः m¹bk, समनुताः r⁴.

* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni nainam viduḥ*). Three others (agreeing with Yāska) are given below (il. 30, 31). ^b *Samāpnutāḥ* (cp. r⁴) would be the usual word in this sense. ^c That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)*: thus some (names) of Agni are mentioned only incidentally.

विद्यजन्मस्य hdm¹r, विद्यजन्मस्य f, विद्यजन्मस्य b, विद्यजन्मस्य kr², यन्नुमिर्चम् r⁴. — इतिषां hrbfk, एकसु r⁴. — यज्यन्ते hr³, यज्यन्ते m¹r, यज्यन्ते i⁴, यज्यति bfk.

* Cp. Il. 59: *varjane apāḥ*; also i. 68: *varjati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśināḥ*)^a.

अर्चिभिः केश्यं hdm¹l⁵, अर्चिभिः केश्यं f, अर्चिभिः केश्यं r², अर्चिभिः केश्यं k, अर्चिभिः केश्यं b.—चैव hm¹b¹fk, त्वेव r³r⁴, चैव r.—असौ तु¹, असौ कु¹fk, असौ तु hdm¹, असी तु b.—तेनेनान् m¹r, तेन नान् r⁴, तेनेन् hd, तेनेवाम् b, ते तान् fk.

^a Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśināḥ*)^a: i. 164. 44).

संलक्ष्यन्ते hdr, संलक्ष्यते m¹, संलक्षते fk, संलक्षन्ते b.—प्रक्रियासु त्रयः केशिन इत्यृचि hm¹r¹fk (यत्तृचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवींषि च r⁴.—The end of the *varga* is here marked by १९ in hdbfm¹, not in k.

^a Cp. Sarvānukāmanī on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न चैवेषां bfk, न चैवेषां hdm¹, न चैवेषां r, न त्वेवेषां r⁴.—विभूतिस्त्राणवन् वा hdr³m¹f kr², विभूतिस्त्राण -- वा b, विभूतिः स्त्राणवन् वा r. Cp. विभूतिस्त्राणसंभवम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वेद्यानरं hm¹r¹b¹fk, वेद्यानरं r¹r⁴.—अपि hm¹l¹b, अपि fk, अपी r¹r⁴.—वेद्यानरः m¹r, वेद्यानरं hdbfk.—आतवेदासु Bhm¹r¹r⁴, आतवेदाश्च r.—तथैते hm¹b, तथैते fk, तथैवौ r¹r³r²r⁵, तथैव r.—आतवेदसौ Bhdm¹r¹r³, आतवेदसि r.

^a Cp. above, i. 90, and Nirukta vii. 20: *ete ultare jyotiṣi jātavedasī ucyete*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

वैश्वजातत्वाद् $h\bar{d}r$, वैश्वजातत्वाद् m^1 , वैश्वजन्याश्च r^1r^4 , वैश्वजाताश्च b , वैश्वजाश्च fk .—
आग्निमत्वास्तु तेजसः hm^1r , °त्वा तु तेजसः b , °त्वा सु तेजसः fk , °त्वाश्च तेजसः r^1r^4 .—तस्य
तस्यैह hm^1r , यस्य यस्यैह r^1r^4 , तस्य तस्य ह $fk r^2r^5$, तस्य तस्याह b .—देवत्वं $hm^1r fk$, देवस्य
 b .—च पुष्पकसुताः $hm^1r^3fk r^2$, ते पुष्पकसुताः r , सुतिषु सुताः r^4 , सुषु सुता b .

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṅ*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

जन्वापेयम् hm^1r^4f , जन्वापेयम् r^3 , यं ज्वापेयम् b , यज्ज्वापेयम् r .—जूमः r , जूमस् hm^1 ,
जूम b , जूय fk .—सूक्तमाक् तच्च hm^1rbfk , सूक्तं मतया तु r^1r^4 .—सुतः hm^1br , (°म) सुतः fk .

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṅ*) of the hymn.

सूर्यः hm^1r^3 , सूर्य $rbfk$.—तच्च hm^1rfk , तस्य b .—The second line in r^1r^4 appears as सूर्यमतस्य सूर्यस्य ज्योतिर्वैश्वानरो दिवि.—The end of the *varga* is here marked by २० in hdm^1bf , not in k .

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun : at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टी hm^1r , दृष्टी r^1r^4 , दृष्टी $fk r^2$, दृष्टी b .—जस्य hm^1rf , जस्य k , जस्य b , जस्य
 r^3 .—प्रतिपद्यते $h\bar{d}rbfk$, प्रतिपद्यते m^1 .

^a That is, earth, air, heaven.

^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *apām lokānām . . . roṇāt pratyava-roṇād atihṛṣṭaḥ . . . hotāgnimārute śatre vaiśvānarīyena sūktena pratipadyate*.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again ^a this (terrestrial) Agni in the Stotriya ^b.

मध्यमस्थाना hrb, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹.—इदं hdr³m¹ (cp. Nirukta vii. 23), इदं f, इदं rbk.—स्तोत्रिये hm¹rfk, स्तोत्रीये b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutaś ca, tato 'gnim iṣasthānam. atraiva stotriyaṃ śamsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres ^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) ^b.

चक्षितद् hr³r⁴m¹bfr³, तक्षितद् r.—तथा च Bhr³m¹, चथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चाप्तिमाश्रितम् hm¹b, चाप्तिमिश्रितम् rk, चाप्तिमिश्रितम् r¹r⁴f, चाप्तिमिश्रितम् r⁶.—^aपूर्वेण hm¹r³r⁴r⁵, ^aपूर्वेण f, ^aपूर्वेण bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni ^a.

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfk (श्रु⁰ f).—वैश्वानरः श्रितः hm¹rb, २२ श्रितः fd, २२ श्रुतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that 112 (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109^a). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^a–114). The twelve Āpri deities (Idhma-Svāhākṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāśansa is contained in him, in him^a is contained Iḥa, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः अि^ar, नराशंस अि^ahdm¹bt, नराशंसा अि^ak. चिनमेनम् m¹fkr, चेतमेनम् hdi³, चेतमेतम् b, चैवमेतम् r⁴.—*त्विळः hdm¹, *लः bfr. —पिमेनम् hdm¹r, पिमेतम् b, पिमेव तु fk.—संयिताः m¹dfkr, संयिता b.

^a The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn^a, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭṛ is contained in him.

देवी fr⁵, all the rest (hdm¹bkr) देवी (देवा होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्रयी hm¹r, होतारावेतदाश्रयी r⁴, *रौ चेतदाश्रयी b, *रा चेताराश्रयी k, *रा चेतदाश्रयीः f, *रौ च तदाश्रयी r⁷.—देव्यः bfr, देव्यः m¹, देव्याम् hr³d.—तिस्रः अिताश्विनं r, तिस्रश्चिताश्विनं b, तिस्रश्चिताश्विनं fk, तिस्रः अिताश्विनं hm¹.

^a *Nakṣāṣā*, also ii. 148 (*nakṣāṣāu*, iii. 8), while Naighaṇṭuka v. 2 has *uśāśanaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and^a the Steed, and the Bird, and the Frogs are contained in him.

चिनं hm¹r, चितं b, चिवं fkr².—चेतदाश्रयाः hm¹rb, च तदाश्रयाः fkr².

^a The following thirty-seven names, including the eight pairs at the end (109^{ad}-114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Iḥa is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice^a, also Narāśansa^b, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाणम् m¹rb, आवाणम् hdi³, आवाणम् f, आवाणम् kr².—चिनमचाय m¹r, चिनमचाय hd, चेतमचाय r⁴, चैवमचाय fkr², चेतमज्जायु b.—*धिचिनं hr³m¹, *धिचितं r⁵r⁷, *धिचिव fk, *वेचिव b.—भीषवो hm¹r fk, भीषवो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

^a The sequence of the names in Naighaṇṭuka v. 3 is *aksāh, grāvāṇah*. ^b Narāśansa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśansaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena narāḥ prāśasyante sa nārāśanso mantraḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in bm¹dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar^b.

अग्निता अग्निजनी hm¹rf, अग्निता अग्निजनी kr², अग्निता चाग्निजनी r⁴, अग्निता चाग्निजनी b.—चैनम् hr³r⁵r⁷, चैतम् b, चैवम् r⁴, चैलम् r¹kr², चैलम् f.—एनं hd, एतं b¹, ऐषेतं fk.

^a *Śrūtā* (\equiv *śrūtāḥ*) is the plural agreeing with *śvūṅgāni*, *vṛsabhaḥ*, and *drughanaḥ*.
^b *Ulūkhalam* comes before *vṛsabhaḥ* in Naighaṇṭuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Ilā^a, and Prthivī^b.

सर्वा ओषधयश्च ह hm¹r³r⁵r⁷, सर्वा ओषधयः सह f, सर्वाओषधयः सह kr², सर्वा ओषधयः सह b, सार्वओषधयस्तथा r.—रात्र्यप्वाप्वाय्यं^a hd, रात्र्यप्वाप्वाय्यं^a r³r⁵, रात्र्य-
थापय्यं^a m¹, रात्र्यप्वाप्वाय्यं^a r, रात्र्यप्वाप्वाय्यं^a fkr².—रक्षानी hm¹r³fkr²r⁵, रक्षानी
b, रक्षानिः r.—अक्षेळा hdm¹, अक्षेळा fkr, अक्षिरा b, अक्षि बावा^a r¹r⁴.

^a Ilā does not occur in Naighaṇṭuka v. 3, but is taken from v. 5. ^b These feminine deities correspond to the nine (with the addition of Ilā from v. 5) in Naighaṇṭuka v. 3, the first four being in the same order. They recur below (ii. 73-75), where Ilā is omitted, Usas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds^a forming a pair, and Pestle and Mortar^b (belong) to him, and the two Oblation-carts as they are called.

भजति br¹r⁴r⁵, भजति hdm¹rfk.—एवालीं hm¹r¹r³r⁴, एवोवीं b fkr.—च रोदसी hm¹rf, च रोदसी b, तु गेदुशी k, तु गेदुशा r².—खले चैनं hm¹fkr, खले एव r¹r⁴, खलं चैतं b.

^a *Rodasī* for the *dyāvāprthivī* of Naighaṇṭuka v. 3. ^b *Musalolūkhale* for the *ulūkhalamusale* of Naighaṇṭuka v. 3.

114. The two Fostering (goddesses)^a and the two worshipped with strengthening oblations^a (are contained) in him, and the Vipāś together with the Śutudrī, and the two Agnis, the divine Śuna and Sira^b, are contained in him.

ऊती चैनं hm¹br, ऊतिचैनं fkr², ऊतिचैनं r¹r⁴.—विपाद् सह hm¹rf, विपाद् सह b,

विपादक.—चायी चेतदाश्रयो hm^1r , चायी चेतदाश्रयाः b , चायि चेतदाश्रयाः f (र्था f) kr^2 , चैवाचेतदाश्रयो r^1r^4 .

^a Cp. Nirukta ix. 41, 42. ^b Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anuṣṭubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं $hm^1r^1r^3r^4r^5$, लोको वै b , लोके वै rkr^2 .—प्रातः सवनं hm^1rfk , प्रातः यवनं b .—चर्तुं hm^1r , चर्तुं f , चर्तुं k , चर्तुं b .—गुह्ययो चिबुत् hm^1rf , गुह्यो चिबुत् k , गुह्याय चिबुत् b , गुह्य च चिबुत् r^1r^4 .—The end of the *varga* is here marked by २३ in hm^1bfk .

^a This and the following four and a half ślokas (115-120^{ab}) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktinī*) are: *ayam lokah prātaḥsavanaṃ vasanto gāyatrī trivṛtstomo rathamptaraṃ sama ye ca deva-gandhā samāmnātāḥ prathame sthāne* . . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairājaṃ sāma*, are there described as abiding on earth (*prthivyāyatanāni*). ^b *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtīyaṃ savanaṃ, lokah*).

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)^a, the Rathamptara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यस्य साम hm^1r , यस्य साध्वं b , यस्य साध्वं fkr^2 .—आप्याश्व $hm^1r^2r^4r^5b$, आप्याश्व fkr^2 , आप्याश्व r .

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वदन्ति $hdfk$, वदन्ति b .

^a The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̥taṇā as deities sharing praise with Agni (*asya saṃstavitṛkṣā devāḥ*). ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaṣṇavaṃ kaviḥ, na te ṛk saṃstavitṛkṣā dāsatayīṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

पूषा च hr, पूषा च m¹, पुंसा च r⁵r⁷, पुंसो च fb, पुंश्च kr².—संयोजयेद् r¹r⁴, संसूयते hdm¹rbfk.—हविः hm¹rb, विः f, विदः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇam havir, na tu samstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistutī*), though not in the dual. ^b Though the MSS. of both A and B read *samstūyate*, and only r¹r⁴ *samyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyete* to have been an early gloss meant to explain *samyojayet*, and to have been substituted for the word in later MSS. in the form of *samstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*samstūyete*).' I construe *samyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *samyag vijānan mantreṣu tam tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंसुतस्त्रापि hdm¹bf, असंसुतस्त्र वि k, असंसुतस्त्रापि r, असंसुतस्त्रापि r¹r⁴.—सतो hrb, ततो kr⁴(r²?).—हविरेकं br, हविरेवं hm¹r³, हविरेषा fkr².—निक्षयति h, निक्षयति m¹dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m¹, हविषां वहनं bfr, हविषो वहनं r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*samstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mṛgyam udāharaṇam yena samstavaḥ*. ^b This line 119^{cd} (*devatāvāhanam*) in all the MSS. comes before 118^{cd} (*devatām artha*^o). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^o). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vahanam ca haviṣām ārahanaṁ ca devatānām yac ca kiṁ cid dāṣṭvīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated.

इष्टे च hm¹r¹fk, इष्टे तु r¹r⁴, इष्टेषु r⁶r⁷, इष्टेष्टु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kīṃ eṣ dārśīrīṣayikam agnikarma*), the original reading was probably *dṛṣṭeś ca* or *dṛṣṭeś tu* (*viṣaye*).—पृथिव्यग्न्याश्रयो hr¹f, अग्न्याश्रयो k, अग्न्यामयो b.—The end of the *varga* is here marked by २४ in hdm¹bfk.

^a That is, one of Agni's activities is to make objects visible. (Cp. Roth, *Erläuterungen*, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.')

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यक्षिन्द्रो m¹d, यक्षिन्द्रो hr, याः क्षिन्द्रो f, याक्षिन्द्रो k, यस्विन्द्रो hr¹r¹.—गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k. गणयाप्सरसां hdm¹r¹r⁶r⁷, गन्धर्वाप्सरसां hfk, गन्धर्वाप्सरसस् r¹r⁴.—The evidence of the MSS. points to **प्सरसां* as the original reading. The alteration of *गणयां** to *गन्धर्वां** would easily suggest itself, and then the gen. pl. would naturally be changed (as in r¹r⁴) to the nom. for the sake of the construction.

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuṇa, Ka, Mrtyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven ślokaś (122-129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lakṣmī).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य hr (मनुः Naighaṇṭuka v. 4), मनुष्य m¹bfkr²r⁵.—यम इ hm¹r¹bfk, तम तु r¹r⁴.

^a *Kṣetrasya patiḥ* in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, Rta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राय hm¹r, दधिक्राय r³, धवक्राय b, दधिक्रा च r¹r⁴r⁵, दधिक्रा f¹k.—वेनय hm¹r¹f, वेनयस् k, वेनय r⁴, वेन b.—तस्यैतस्याश्रये r¹r⁴, तस्य तस्याश्रये b, तस्यैतस्य स्त्रियो hdm¹r¹fk, तस्यैतस्य स्त्रियो r⁵r⁷. Though the weight of the MS. evidence seems to favour

तथेदुश्च स्त्रियो, I have preferred तस्यैतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेदुश्च.—With regard to the expression तस्यैतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरण्युश्च.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm¹br, वाचो r¹r⁴, omitted in fk.—चैव अथर्वाणश्च bm¹r, धैवाथर्वाणश्च fb, चैव वाथर्वाणश्च kr².

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्लेनश्चैवम् r¹r⁴, सनश्चैवम् b, भृगवश्चैवम् hm¹r¹fk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्लेन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अभिश्च hm¹r¹b¹fk, आपश्च r²(r¹?)r⁴.—तथेळा चैव या स्मृता hdm¹, तथेळाश्चैव या स्मृताः b, तथेळा चैव याः स्मृताः r, तथेळाश्चैव या स्मृताः fk (the ख in f looks like त्स, k has त्स्).—विधातेन्दुर् hm¹r, विधातेन्दुर् b, विधातेन्दुर् f, विधातेन्दुर् k.—The end of the *varga* is here marked by २५ in hm¹b¹fk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āngirases, and the Fathers together with the R̥bhus.

च वै hm¹rb, चैव kr²r⁷.—देवो रुद्राणां r¹r⁴, देवो रुद्राणां b, देव भृगूणां k, देव रुद्राणां hdm¹fr. If रुद्राणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः। रुद्राः। रुद्रमवः। अङ्गिरसः। पितरः। Hence both Rudras and R̥bhus are to be expected in the present śloka.—चतुर्भिः hm¹r, चतुर्भिः d, च उभिः b, चैवभिः fk. The R̥bhus, not the R̥tus, occur in Naighaṇṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading रुद्राणां in the preceding line. The words मरुतश्चतुर्भिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Agbnyā, Sarasvatī, Yamī, Urvaśī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhu ;

सरमाप्याय hm¹rfk, सरमाप्यय r⁵, सरमाप्याय b.—यस्युर्वशी hm¹r, यस्युर्वसि (probably meant for *सी) f, यस्युर्वसि k, यस्युर्वसि b.

129. Earth, Anumatī, Dhenu, Sītā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता जाया hdm¹fr²r³, सीता जाया b, सीता जाया k, सीताजाया r, श्रीर्जाये(जा) r¹r⁴ (cp. ii. 84).—तथैव hm¹r²r³fb, तथै च k, दितिश्च r¹r⁴.—वैव रन्द्रायाश्चैव hm¹r, वैवद्रायाश्चैव f, वैवद्रायाश्चैव k, वैवद्रायाश्चैव b.

^a Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. ^b See below, ii. 84 (also Āśvaśukramaṇi x. 102), and viii. 51.

130. The metre Tristubh^a and Paṅkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतिष्वेवाययो hdm¹r, एतिष्वेवायये fkr²r⁷, एतथैवायये b.

^a The statements of this and the following śloka are based on Nirukta vii. 10: *atkhaitānīndrabhaktīni: antarikṣaloko mādhyandinaṃ savanaṃ grīṣmaṃ trīṣṭup . . brhat sāma*, and vii. 11: *hemantaḥ paṅktiḥ . . śākvaraṃ sāmety antarikṣāyatanaṇi*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvari verses^a.

अतु च hrfk, अत ब b.—बृहत् bfr, बृहत् hd.—यज्ञीतं hrfk, यज्ञीतं b.—शाङ्गरम् hr fk, शाङ्गरं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS. used by Rājendraśāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in bdfkm¹. The last śloka is numbered १३१ in hd. It should be the same in r (instead of १३०); the error is due to २९ being repeated after śloka २२.

^a Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

1. Deities of Indra's sphere.

1. Śākātāyana, moreover, says that to him (Indra) belong (*asya āśrayan*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

दौ hr³m¹bfr²r⁵, तौ r.—आश्रयो hm¹r, आशये b, आचयत् (साकसूनयः) f. The line r^{ab} omitted in k.—यस्य hm¹rb, यस्य fkr².—संख्या hm¹r, संख्यया fk, मख्या b, संख्यायां r¹r⁴.

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

देव hm¹r, देव b. In place of संस्तुतदेव पूष्णा f has वृक्षिष्मा, and k वृक्षिष्मा (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athaṅsya saṁstavikā devāḥ : agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmanaspatiḥ parvataḥ kutso viṣṇur vāyuḥ*.

3. with Brhataspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

बृहत्स्यतिना देव hdm¹r³br⁵, बृहत्स्यतिना च तथा r, बृहत्स्यतिना देव f, च बृहत्स्यतिना देव kr². As MSS. of both families have the reading बृहत्स्यतिना (following Yāska's etymology बृहत्: पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr²).—नाम्ना यस्यापि पर्वतः hdm¹r³B, बृहत्स्येव वै पतिः r(=r¹r⁴r).—कासुचित्केचिदित्याऊर् hm¹r, कासुचित्केचिवदित्याऊ f, कासुचित्केचिदित्याऊ k, काचित्केचिवदित्या b.—निपाता hm¹bfk, निपाताः r, निपातः r¹r⁴.—स्तुताः hm¹r¹fk, स्तुता b, स्तुतः r¹r⁴.

^a Brhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note). ^b Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

^c *Nipātāḥ* is here used like *nipātīnaḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nipātābhājah*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिचक्ष A, मिचक्षु B.—ग्रुयते hdm¹r³r⁶r⁷, ग्रुयते b, यते fk, ग्रुयते r.—सहासकत् all MSS. (cp. R, note 3), सहाः सकत् r.—पुनः पूषा च वायुना m¹r⁶fk, पुः पूषा च वायुना hd, पुनः सखा च वायुना b.

^a That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. 'The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena saṁstūyate pūṣṇā rudrena ca soma'gninā ca pūṣā vātena ca parjanyaḥ*.^b In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyuna ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note ^a) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kracit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातिनेव च hm¹r⁵, वातिनेव तु r, वातिनैव fkr²r⁵, वातिवतिव b, न्यच वे क्राचित hm¹r³r⁶r⁷, वे क्राचितक्रचित br, वे क्राचित fk.—मन्त्रेषु तु hm¹r⁶fk, सूक्तेष्वेव तु r¹r⁴, सूक्तेष्वेतिषु r⁷, सूक्तेष्वे तु b.

6. Now the taking up^a of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादानं hdm¹r⁶fk, रसादानं r¹r⁴.—कर्माख hm¹r⁶fk, कर्मा खाद् b.—सुते: hdm¹r, सुते b, सुत: fk.—प्रभुत्वं hrbfk, प्रभुत्वं m¹.—The end of the *varga* is here marked by १ in bfkmd.

^a One would at first sight be inclined to favour the reading of r¹r⁴ *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (*Jātavedas*) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *haraṇam . . vāro vīśarguṇ punar eva ca*.^b This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāśya karma rasānupradānaṁ vṛtravadho yā ca kṛ ca bulakṣīr indrakarmaiva tat*.

2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परसु fk, य परसु h, यप्परसु b, यय यसु r¹. — गणः hdr, गता bfk. — बुध्नागस् hrfk, बुध्नागस् b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapāyī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावश्चिनौ hrbfk, देवौ लश्चिनौ r¹r⁴. — वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योषाः hrfk, सूर्योषा b. — पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgāminau bhavataḥ*.

^b In this and the following four ślokaś (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvastr (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r⁵r⁷, अमुतो वाङ् m¹, अमुतो वाङ् b. — प्रतिजोमास् bfkrd, प्रतिजोमाःस् h. — तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r¹r⁴. — पुरोदयात् hfr, पुरोदया k, पुरोदपात् b, पुरोदये r¹r⁴ (cp. below, vii. 121). — सूर्यो r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāṅ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṅcaḥ paryāvartante* with reference to the rays of the sun. ^b Cp. iii. 10: *prāg udayāt*, and vii. 121. ^c The expression *madhyāṇādiṇe sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r. — सूर्यस्य तामेवाङ्स् r¹r⁴, सूर्यस्य स्तानेवाङ् bfr², सूर्यस्य स्तानेवाङ् k, सूर्यास्तकाले आङ् hdm¹, सूर्यास्तकाल आङ् r. — तु निमुचि r¹, तु निमुचि r², सुति तिमुचि b, सुतिवृचि hdm¹rfk. — तस्याश्रये m¹br (cp. above, i. 124), तस्याश्रमे hr³, तस्याश्रये f, तस्याश्रयो k — सरण्युश्च hm¹r, सरण्युश्च f, शरण्युश्च b, तसापुश्च k, तसापुश्च r². — वृषाकपिः hm¹rb, वृषाकपिः fkr².

^a *Tu nimruṇi*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv ṛci*.

11. Yama, Vaiśvānara^a, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*pṛthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

विश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm¹r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹.

^a For a similar discrepancy, cp. above, i. 110 (Nārāśaṃsa and Nārāśaṃsa).

3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones^a (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)^b, the Steeds (*vājinaḥ*), the Wives of the Gods.

सविता hm¹r, सद्ये b, सद्ये f k.—समुभिरु hm¹r, तमुभिरु b, वमुभिरु f k.—दध्यङ्क^a dr, दध्यङ्क^a hm¹fk, दध्यङ्क^a b.

^a In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. ^b *Vīṣṇo* is occasionally used in the Bṛhaddevatā for *vīṣṇo devāḥ*: see Index of Words, *sub voce*.

13. That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तृतीयं सवनं लोकाः r, असी तृतीयं सवनं लोकाः hm¹, असी तृतीयसवनं लोकाः r¹r⁴, असी तृतीयः सवनलोकाः b, असी तृतीयः सर्वेन सोम fkr² (सर्वेन f).—साम च m¹r, सामा च hbfk.—शिशिरोऽच hrfk, शिशिरो च b.

^a This and the next *śloka* are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktīni: asau lokas tṛtīyasavanaṃ varṣā jagatī sapta-dakṣastomo vairūpaṃ sāma and śiśiro 'Hohandās trayastriṃśastomo raivatam sāmeti dyubhaktīm*.

^b The order of the words in the text, *asau tṛtīyaṃ savanaṃ lokaḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 67; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य सोमः bfk, यः सोमः r, यः सोमं r¹r⁴, यः सोमः m¹, यः सोम hd.—कृष्यां hm¹fk, कृष्या b, कृष्या d, कृष्या r.—अष्टसप्त hdm¹r, अष्टसप्त b, अष्टसप्त r¹r³r⁴r², (तथा) अष्ट -- अष्ट (याः) t, (तथा) अष्ट -- अष्ट (यः) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

वाङ्मर् hm¹r, वाङ्मर् k, वाङ्मर् fb.—सर्वमेव तु hm¹r, सर्वमेव ह fkr², साक्षमेव तु b.—संस्त्रविकास्त्रयः hm¹r, संस्त्रविकास्त्रये f, संस्त्रविकास्त्रये k, साक्षविकास्त्रयः b.

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यस्य संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br.—केचित्तु hm¹r⁴fk, केचिन्हे b.—निर्वपत्य^a hm¹b²fk, निर्वपत्य^a r, निर्वपते r¹r⁴.—सौर्यवैश्वानरं hm¹b²fk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r.—हविः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m¹, not at all in k.

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsareṇeti saṃstavaḥ*. ^b Cp. Śaṅguruśiṣya on x. 88: *sauryavaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹r⁴fk, न सूक्तम् br¹r⁴.—एव hr¹fk, इह r¹r⁴.

^a RV. x. 88; see Sarvānukramāṇī and Sūrya's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm¹r, प्रपादेन b²fk², प्रयोगेण r¹r⁴.—इष्टा मूर्धन्वता m¹r⁴b, इष्टा मूर्धन्वता h²d, दिष्टा मूर्धन्वता f, इष्टा मूर्धन्वता k.—सूर्यवैश्वानराप्तीनाम् kr, सूर्यवैश्वानरीराप्तीनाम् b, सूर्यवैश्वानराप्तीनाम् hr¹r⁴m¹fr²r⁷.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*harāṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्वीतत् $r(r^1r^4?)$, हरणं रश्मिभिश्चास्व $hr^3m^1fr^5r^7$ (*ण, *श्चि* f), हिरण्यश्चि-
भिश्चास्व k . I have adopted the reading of r , against the weight of the MS. evidence, because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38), and, on the other, *raśmibhiḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhiḥ*.—कर्मासु च $hr^3bfr^5r^7$, कर्मणासु च r .—येन नातिविज्ञानाति $hdi^3m^1r^2r^5r^7$, येन नातिविज्ञानाति bfr , यागीमानि च पश्यन्ति r .—सर्वभूतानि hr , सूर्यभूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य*, the reading of most of the MSS., would be an easy corruption of सर्व*, partly owing to the $ū$ of *भूतानि, and partly because सूर्य* would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But सूर्यभूतानि might have been the original reading.—चक्षुषा $hdi^3m^1bfr^2r^5r^7$, तेजसा r .

* This word is probably meant to express the double phrase of the Nirukta (vii. 11): *atkāṣya karma rasādānam raśmibhiḥ ca rasūhāraṇam*, 'the taking up and holding of moisture with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises* from (their different) powers and spheres,

विज्ञानं r^1r^4 , विज्ञानं b , विज्ञानं hm^1k , विज्ञानं f , विज्ञाय r .

* *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अध्यापयन्नधीयानो hm^1rfk , *यन्वीयान b .—मन्त्रं वैवानुकीर्तयन् m^1r , मन्त्रु वैवानु-
कीर्तयन् b , मन्त्रु वैवानुकीर्तयन् r^1r^4 , मन्त्रं वैवानुकीर्तयेत् fk (*येत् corr. to *यत् f), मन्त्रे
वैवानुकीर्तयेत् hd .—ज्ञानं hm^1r , ज्ञानं bfr —साक्षीकं r , साक्षीकं $hdkf$ (मा* f), साक्षी-
कोक्त b .—एव गच्छति Bhr^3m^1 , अधिगच्छति r .—The end of the *varga* is here marked by
8 in $hdbfm^1$, not in k .

5. Five names of Agni. Derivation of Agni, Dravinodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि hdm^1rbfk , सूक्तिषु r^1r^4 .—वह्निं यतिसु $hdbr$, *यतिः f , *यति m^1k .

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *pr̥thañ-nīrvacanāṃ karmajam* cp. *vibhāgaṃ vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)^a at the sacrifice, or (because) he unites (his) body (*aṅgaṃ saṃ-ni*)^b, he is praised by sages under the name of 'Ag-ni.'

अध्वरे hm¹r, अध्वरे bfk.—संनयते m¹fk, सन्नयते hrb, सन्तिष्ठते r¹r⁴.—वाङ्गं hdm¹, वाङ्गं fk, वाङ्गं b, वाये r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agrañiṣṭi bhavati, agram yajñesu prañiyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 91.

^b *Saṃ-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *dravina*^c—wealth or^d strength—proclaimed him as Draviṇo-das (1).

वापि hm¹r⁴fk, वा b, वीव r¹r⁴.—प्रायच्छेन r, प्रायाच्छेन f, प्रायच्छेन hdm¹, प्रायाद्धेन k, प्रयच्छेन br¹r⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8. ^b The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. ^c Cp. Nirukta viii. 1: *dhanaṃ draviṇam ucyate . . . balaṃ vā draviṇam*. ^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (o--o), the two syllables at the beginning (*dravi-*) taking the place of one long one. For analogous irregularities in the *Mahābhārata*, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, ततनात्तनुः m¹, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r¹r⁴.—तन्ने hm¹r, तन्ने bfk.—स्थानोऽयं hm¹r, स्थानोऽयं f, स्थानोऽयं kr², यव b, यक्षिव r¹r⁴.—The end of the *varga* is here marked by ५ in hdm¹bfk.

^a Cp. below, iii. 64.

6. Narāśaṃsa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरं¹ hbr⁵r⁷fk, अनन्तरं² dr. - कृपण्यः hrh, कृपाण्यः m¹, धूपण्यः fk. — अमुच्य¹ hm¹r, अमुच्य² b, अमुच्य³ r², अमुच्य⁴ fk.

^a This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nūmadheyam*. 'Next after a son' is evidently the meaning here of *anantara*. ^b Yāska also explains *Tanūmaput* as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapiṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)^a combined at the sacrifice, therefore poets praise this (Agni) as Narāśansa (3) in Āpri hymns.

पृथक्तेन¹ hdm¹f, पृथक्तेन² kr, पृथक्तेन³ b. — समासेषु¹ hr³fm¹kr²r⁵r⁷, समासेषु² b, समासेन¹ r. — यक्षस्यते¹ m¹bik, यक्षस्यते² hd, यक्षस्यते³ r, यक्षस्यते⁴ r¹r²(r⁴?). — कारवः¹ hdm¹rbfk, सूरयः¹ r¹r¹.

^a This is evidently based on Śākapiṇi's explanation of *Narāśansa* as Agni (Nirukta viii. 6): *narāṣ praśasyo bhavati*. Kāthakya's explanation of *Narāśansa* as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*pundti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a Pavamāna (4).

पुनाति¹ hr, पुति¹ b, जानाति¹ fkr². — य च¹ hm¹r, य च² fkr², पवः¹ b. — वैखानसर्वि-
मिक्षेन¹ hm¹r, वैखानसरिविमिक्षेन¹ b, वैखानस ऋषिक्षेन¹ r², वैखानस ऋषिक्षेन¹ k, वैखा-
नसऋषिक्षेन¹ f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r¹r⁴.

^a Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय ऋष्यते¹ hm¹r¹fk, जातं वेदाय विष्यते¹ b, जातिर्यदाय विष्यते¹ r¹r⁴ (cp. i. 92). — यक्षिष¹ hm¹kr, यक्षिष² b, यक्षिष³ r¹r⁴. — जातविद्यो¹ hm¹r, जातवेद्यो¹ bfk, जातं वेदो¹ r¹r⁴r⁷. — वित्तं¹ hr³m¹br³r⁴, वित्तं² f, वित्तं³ k, वित्त्वा¹ r. — धिवेति वा¹ hm¹rb, धिवेति वा² fk, च वेति वा¹ r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)^a, is praised as Jātavedas^b.

जातः hm^1r , जातं k , जातां bfr^1r^4 .—मध्यभागिन्द्रो $hr^3m^1bfr^2$, मध्यभागिन्द्रो r .—
After this (31) śloka, r^1r^4 add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।
वैखानसाश्रितैस्सस्मात्पवमान इति स्तुतः ॥

The end of the *varga* is here marked by \ddot{r} in $hbfrk$, not in m^1 .

^a Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātaṛ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātaṛvidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṇ viduḥ*, is followed by the second in i. 92 (*jātaṛ vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu ^a (1).

यन्तु चीन् hfr , यन्तु चीन् m^1 , य तु चीन् k , यन्तु चीन् br^2r^5 , यन्तन्वा r^1 , यन्तन्वा r^4 .—
चन्तः hm^1r , चन्त b , चन्तं f , चन्ते $r^3kr^2r^5r^7$.

^a Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122–129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*) ^a these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीनीमान्वावृणोत्येको hm^1rbfrk , चीनिमान्वावृणोत्येको r^1r^4 .—तयेन $bfrk$, तेनेन hm^1 .—श्रुत्या $hrbfrk$, प्राङ् m^1 .—उपश्यवः hm^1rb , पश्यवः f , पराय च k , तु कारवः r^1r^4 .

^a This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇotīti sataḥ*.

34. Because he roared (*arodit*) ^a in the air, giving rain with lightning^b to men, therefore he is highly praised by four seers^c as Rudra (3).

अरोदीद् hm^1rfk , रोदधत् r^1r^4 .—विशुद्धिं ददन्तुषाम् hm^1r , विशुद्धिमदानुषाम्

fk, विबुधुष्टिरदामृणाम् ¹ ¹ ⁴.—इत्यभिसंयुतः hm¹rk, (ब)द्रुत्सुभिसंयुतः f, इत्यभिधीयते r¹r⁴.—This śloka (34) is omitted in b.

^a This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. ^b Cp. *vātavyṣṭi*, 'rain with wind.' ^c That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*īṣṭe*) over this universe; therefore he has been named Indra (4).

इहे hd, इहे m¹r, इति fh, इति k.—सर्वस्य hm¹r, सत्यस्य fk, सद्यस्य b.—संयुतः hm¹rbf, संयुतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r¹r⁴.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dhṛṇāti*) refreshment (*irām*)^a in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां इयाति hm¹rb (=Nirukta x. 8), इरा इदाति r¹r⁴ (इरा इदाति is the second derivation in Nirukta x. 8), इरां इयाति f, इरां इयाति k.—भुवम् hrb, भुवम् fk.—रवेय hm¹rb, रौरवेय fk.—The last pāda in m¹ is तेनेष्ट इति संयुतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in hm¹bf, not in k.

^a This is identical with the first of several etymologies given in Nirukta x. 8.

8. Parjanya, Bṛhaspati, Brahmapaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri^b and the son of Urvaśī^c (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm¹, यदिमा fk, यदिमा b.—प्रार्जयस्त्वित्वा hm¹, प्रार्जयस्त्वित्वा fk, प्रार्जयस्त्वित्वा b.—चर्वी hdr, चर्वी r¹r⁴, च चर्वी f, च चर्वी b, चर्विस् m¹.

^a The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tṛper ādyantawiparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. ^b As composer of the Parjanya hymn, v. 83.

^c Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयत्येष यल्^{hm¹r}, तर्पयन्तेष्वयं f^k, तर्पयव्यंषव्यं b.—लोकान्^{hfk}, लोकान्^{m¹r}, लोकां^b.—परो जेता^{hm¹r^b} (Nirukta x. 10), पुरो जेता^{fkr²}.—यद्वायेयस्ततो b^{fk}, यद्वायेयस्ततो^{r³m¹}, यद्वायेयस्ततो^r, यद्वायेयास्ततो^b, यद्वायेयास्ततो^d.—38 is omitted in r¹r⁴.

^a As the alternative author of vii. 101, 102: cp. Ārsānukramaṇī on those hymns: *agniputraḥ kumāro vā vasistha vā svayaṃ munih*, and Sarvānukramaṇī: *ete kumāra āgneyo paśyad vasistha eva vā vṛṣṭikāmah*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati^a (6).

बृहता^{hm¹r}, बृहन्ति^{fkr²}, बृहत् b.—तिरीक्षितः b, तिरितीक्षितः^{hdm¹r}, तिरि-क्षितः^f, ति रीरितः^k.

^a Cp. Yaska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātū pālayitā vā*; *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma^b (i.e. as Brahmanaspati, 7).

वाग्^b, वाक्^{hm¹r^{fk}}.—पातारं^{hm¹r}, पानानां^{fk}, पातोमां^b.—ब्रह्मणस्^{hm¹r}, ब्रह्मणास्^{fb}.—^०होच सुवज्^h, ^०होचः सुवज्^r, ^०होच सुवं^b, ^०होच सुवन्^{m¹}, ^०होच स्ववं^{fk}.—This śloka (40) omitted in r¹r⁴.

^a In RV. ii. 23-26. ^b Nirukta x. 12: *brahmanaspatir brahmanah pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)^a at the (proper) seasons, distributing food to the nations^b (*kṣītibhyah*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

अन्नं^{hm¹}, अन्नं^d, अन्नं^{r³}, अपां^r. The reading of 41^{ab} in the text is that of hdm¹r (presumably r³, as r¹r⁴ omit this line here); this form of the line is added by b^{fk}r²r¹r⁴ after 60^{ab} (see v.r. there), instead of it b^{fk}, and in addition to it r (=r²; omitted in r³r⁵), have here—

ददाति यद्वसन्तर्त्ता क्षेचे य वरजं पुनः । b^{fk}

ददाति यदि सञ्ज्ञेचे स्मृतावम्बरजं पुनः । r

which probably represent—

ददाति यदसन् चेवेत्युतावम्बरं पुनः ।

वामदेव hm¹bfk, वामदेवः i, पाकदेव r¹r⁴.

^a Nirukta x. 13: *lsetrasya patiḥ: kṣetram kṣiyater nioṣakarmaṇas, tasya pātā vā pālayitā va.* ^b The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.' ^c In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसिम् hm¹bfr¹r⁴, मनसिम् r², मनसोम् r².—तु यद्वृक्षं hdr, तु यद्वृक्षं m¹b, तु माद्वृक्षं fkr², इमं वृक्षं r¹r⁴.—ग्रसत् hm¹fr, सयत् k, संसं b.—सत्येन सत्ये वे hrb, सत्येनं सत्ये वे f, सत्येनं सत्ये वे k, सत्ये सद्ये व m¹.—स एष hm¹r¹bfb, य एष r²r⁷.—नृतम् hm¹r¹bfb, नृषिः r¹r⁴.—The end of the *varga* is here marked by □ in hdm¹bfb.

^a Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā*. Cp. also Sāyana on RV. iv. 23. 8. ^b RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder: hence he (Vāmadeva) again^b spoke of him (as such in) 'the call of Rta' (*rtasya ślokaḥ*)^c.

रवेयान्तरसिः चिप्तिः hdm¹r, रवेयान्तरसि चिप्ति b, रवेयान्तरसि चिप्ति fkr, रसं चिप्ति रवेयान्ती r¹r⁴.—स्थितो व्योम्येष hfr, स्थितो व्योम्येष m¹k, स्थितो व्योम्येष b. —अतस्स्थ लोक hm¹r¹b, अतस्स्थ लोक k. —इत्येष hm¹rb, इत्येषा fkr. —पुनश्चिन्तं hm¹rb, पुनश्चितं f.

^a With reference to the meaning 'water' (Nirukta ii. 25: *rtam ity udahanāma*); cp. below, ii. 50. ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārasa*). ^c RV. iv. 23. 8^c: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects^a (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas) ^b.

प्रयच्छन् r, प्रयच्छन् hd, प्रयच्छन् m¹, प्रयच्छं b, प्रयच्छ fkr. —मध्यमः स hdm¹, मध्यमस्य

b fkr (cp. critical note on i. 92: *jātaḥ san* and *jātasya*).—वास्तोष्पतिं h d r, वास्तोःपतिः k, वास्तोष्पति f, वास्तोः पति b.

^a Nirukta x. 16: *vāstospatir · vāstu vasater nivāsakarmanas, tasya pātā vā pālayitā vā*.

^b RV. viii. 54. 1-3, 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantrāḥ* is perhaps to be supplied here, not *ṛgbhīḥ*: but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा h m¹ r b, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹ r⁴.

^a Nirukta x. 17: *vācaspatir · vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama ^b proclaims him as Aditi ^c (12).

न कुतश्चन h m¹, न कुतश्चि 1¹ r⁴, कुतश्चि b, न कुतश्चि r f k r².—गोतमो 1¹ r⁴ b m¹, गोतमो h f k r. Cp. critical note on i. 53.

^a Cp. RV. x. 90. 1: *sa bhūmim viśvato vṛtvātīṣṭhat*. ^b In RV. i. 89. 10 (Nirukta iv. 22, 23). ^c Nirukta iv. 22: *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiranyagarbha ^b, adoring ^c (him), spoke of him as Ka (13).

यच्छर्म h m¹ f r² r³, यच्छर्म b, यच्छत r, यद्धर्म k.—कमिच्छन्नसा सुखम् h m¹ r² r⁵, कमिच्छ मगसा सुखम् b f k, एष वीरः शिवः सुखः r.—तेनैनम् h m¹ r, तेनैवम् b f k.—अर्च-
नुवाच कम् b, अर्चतु वाचकम् r, अचत्तुवाच कम् f, इच्छतुवाच कम् h m¹ r³ r⁵ r⁷, एव तु
वाचकम् k r².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22: *kaḥ kamano vā kramāṇo vā sukho vā*. ^b The reputed seer of RV. x. 121, see Ārṣānukramaṇī x. 59 and Sarvānukramaṇī on x. 121. ^c Cp. *arcantaḥ* in ii. 32.

48. He giving ^a (*prayachan*) offspring here, and gathering (them) goes forth ^b (to the other world): therefore the seer Yama ^c calls him, the son of Vivasvat ^d, Yama ^e (14).

प्रजाः h r³ m¹ b r, प्रजां f k.—प्रयच्छन्स h r³ m¹ r², प्रयच्छत्स b f k, प्रयच्छेति r, नियच्छन्निः
r¹ r⁴.—संगृहीत्वा h r³ m¹ r⁵ r⁷, संगृहीत्वा f k, संगृहीत्वा b, संगृहीता r.—प्रयाति h r, ह याति

bk, ह यानि f, ह पानि r⁴.—यमो यमम् r¹r⁴, यमा मू b, यदो यमा f, यदो यमा k, पुनर्यमम् hm¹r.—The end of the *varga* is here marked by ९ in hm¹bfk.

^a Nirukta x. 19: *yamo yuchatīti sataḥ*. ^b Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṇsam . . . saṃgamanam janānam*. ^c The reputed seer of RV. x. 14; cp. Āśānukramaṇi x. 6 and Sarvanukramaṇi on x. 14. ^d RV. x. 14. 1: *vai-vasvataḥ . . yamam*. ^e Cp. Nirukta x. 20: *agnir api yama ucyate*.

10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra^a himself praising (him) calls him 'Mitra'^b (15).

मित्रीकृत्य hm¹bfr, मित्रं कृत्वैर् r¹r⁴.—यदिमं hm¹r, यद्विमे fkr², यद्विमे r¹r⁴.

^a In RV. iii. 59. 1 (commented on in Nirukta x. 22). ^b That is, 'friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)^a, creating the activity^b (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदायमासातिगमे m¹r, निदायमासातिगमे hd, निदायमासातिगमे fk, निदायमासातिगमे b.—यद्विमेनाचति चतिम् hm¹r⁴ (चति f), यद्विमेनाचति चति k², यदि सेनाचतिम् r¹r⁴.—अनयन् hm¹r, अनयं b, अयत् f, अनयत् k.—तेन सः hm¹r⁴b⁴k, तेन तु r¹r⁴.

^a Cp. above, ii. 43. ^b Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāmsi*) full of ghee in the three worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc (speech) they call Sarasvatī^c.

यन्निषु m¹dr, यन्निषु hfk, यन्निषु b.—इति प्राङ् hm¹r⁴k, इति प्राणं b (cp. iv. 39), इतीमन्तु r¹r⁴.—वाचं प्राङ्: सरस्वतीम् all except r¹r⁴ which read इतीमन्तीर्वाची, i. e. इतीमन्तीर्वाची.

^a That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation. ^b Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātaḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā strī*) are deferred to Nirukta xi. 25-27. ^c 51^{cd}=iv. 39^{cd}, except that in the latter passage प्राणो takes the place of प्राङ्. Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of r¹r⁴ refers to the only two seers who mention Sarasvat, Dirghatamas in RV. i. 164. 52 and Vasistha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves^a (*venati*)—abides—in them, therefore the seer named Vena Bhārgava^b here calls him Vena (18).

यदेनत्वेषु hm¹r³, यद्विनत्वेषु b, यद्विनत्वेन्दु¹r⁷, यद्वितत्वेह r, omitted in fk.—आहर्षि-
र्वेनो hm¹r, आहर्षि वेनो fk, आहर्षवेनो b, आहर्षवेनो r¹r⁴ (cp. ii. 47).

^a Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikurmanāḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. ^b The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣānukramanī x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat^a (*tapas*), desiring (*abhimatya*)^b, created him month after month: therefore Manyu Tāpasa^c calls him 'Manyu.'

मास्त्रेणम् hm¹r, मास्त्रेणां bfk, मासीमां r¹r⁴.—अभिमत्य m¹br, अभिपत्य hr³, अभि-
वत्य fkr², अभितत्य r¹r⁴.—तपोऽयजः r¹r⁴, ततो यज k, ततो व्रजं fb, ततो व्रजन hm¹r.
—मन्युरित्या° bfk, मन्युमित्या° hm¹.—The end of the *varga* is here marked by १० in m¹bfk, not in hd.

^a My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3¹ (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasrje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastava* here), as Yama in 48, Vena in 52, Tārksya in 58, Mrtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with r¹r⁴) to read *tapo 'grajah*, 'the eldest born of Tapas' (= Manyu - Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse anusvāra and visarga; for instance, in ii. 60 where, in the case of the analogous emendation मृतम्, nearly all the MSS. have visarga for anusvāra. Again, *vrajam* (fb) is very close to *grajam*.

^b Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dīptikarmaṇāḥ krodhakarmaṇo vadhakarmaṇo vā*. ^c Manyu Tāpasa is, according to Ārṣānukramanī x. 33 and the Sarvānukramanī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārṣya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits^a (*asīm*), therefore he is spoken of as Asunīti (20) by Śrutabandhu^b who praises (him).

नयत्यसून् hm¹r, पयत्यसी fk, पयःत्यसी b---सुवता सुतबन्धुना hm¹r, सुवता सुतबन्धुना b, सुवनाता सुवबन्धुना f, सुवनाता सुतबन्धुना k.

^a Nirukta x. 39: *asunīter asun nayati*. ^b The imputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst^a: therefore the seer Gr̥tsamada^b (in) praising (him) calls him Child of Waters^c (21).

*मासानिगमे hm¹r, *मासानिगमे bfk.—मध्ये भवत्यपाम् hm¹r, मध्ये स्र यत्त्वपाम् r¹r⁴, मध्ये स्रस्र पत्यया fk, मध्य स्र पत्यया b.—गुत्समदः सुवन् m¹r, गुत्समदः सुवन् h, गुत्समदः स्रवन् fk, गुत्समदः सुवन् b, गुत्समदस्त्वपाम् r¹r⁴.

^a Cp. *apso antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. ^b In RV. ii. 35 (cp. Nirukta x. 19). ^c Cp. Nirukta x. 18: *apām napāt tanūnaptiā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere^a for eight months, he roars^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

*गर्भीषम् m¹rbf, *गर्भीषम् k.—आदधत्सी m¹r, आदधत्सी hd, आदधत्सी f, *त्सी k, माधत्सी b, आदधत्सी r¹r⁴.—56^{od} omitted in fk.—क्रन्दत्य* hm¹rb, क्रन्दति r¹r⁴.—*सहन् hr, *सहन् b.—*क्रासेन क्रन्दति hr³m¹b r³r⁵r⁷, *क्रैति तदोच्यते r¹r⁴.

^a Cp. *antīrasāḥ* above, 43.

^b This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmasīti vā dadhat krandatīti vā dadhadākūri bhavasiīti vā*.

57. He then himself roaring deposits (*dadhātī*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the R̥g-veda) as 'Dhātṛ'^a (23).

संभृतं hm^1r , संभृतं b .—य मासिकम् hm^1rb , दृमासिकम् r^1r^4 .—57^{a,b} omitted in *fk*.—
उर्व्या धातेषुभिः hm^1r , उर्व्या धाते ऋषिः f , ऋषिः k , उर्व्या इति ऋषिः b .

^a There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātū sarvasya vidhātā*.

58. In the wide^a (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides^b (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya^c has spoken of him thus as Tārksya (24).

स्तोत्रेऽन्तरिक्षे क्षियति hm^1r (Nirukta x. 27 त्रीर्णेऽन्तरिक्षे क्षियति), तूर्णे क्षिप्रं वज्रसखा r^1r^4 , तूर्णे क्षिप्रं त्वज्रसखो fr^2k , तूर्णे क्षिप्रं त्वज्रसखो b .—यद्वा तूर्णे क्षरत्यसौ hm^1 (तूर्णमर्थे रक्षति Nirukta x. 27), करोत्यसौ r^5r^7 , यद्विपत्तिं पन्वति f , यद्विपत्तिं पन्वति k , यद्विपत्तिं पन्वति b , यद्विपत्तिं पन्वति fr^2 , तेनेवम् $hr^3bfkr^2r^5r^7$, तेनेवम् r (r^1r^4 ?).—The end of the *varga* is here marked by ११ in hm^1bf , not in k .

^a Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta itī nairuktāḥ*): *tīrṇe 'ntarikṣe kṣiyati tūrṇam arthaṃ rakṣaty aśnater vā*. In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16. ^b *Ksarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. ^c The reputed author (Ārṣṇukramanī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyaṣṭī* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitr, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*krntatrāt*)^b: (therefore) Uruvāsīnī^c (i.e. Urvaśī) calls *nām* Purūravas (25)^d in her own words^e.

इवन् r , भवन् b , भ f , भन् k , रोदन् hm^1 .—कन्तचाद् m^1b , कन्तमाद् hr^3 , कन्तम्भाद् r , न्वन्तचाद् fk .—विस्वजज्ञपः m^1r , विस्वजज्ञयः f , विस्वजं नमः h , विस्वजन्वयः k , विस्वजज्ञयः b .—पुङ्गवसम् hr , पुङ्गवसम् m^1 , युत्तरवसम् b , यत्तरवसम् f , यत्तरवसम् k .—
वाक्कीनोवसिनी $bfkr$, वाक्कीनूवसिनी hdm^1 , वाक्कीनूवसिनी r^1r^4 .

^a Cp. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of *Urvaśī*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. ^d Cp. Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. ^e In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtaṃ*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Sankusuka^b, himself praises as 'Mṛtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रथावयनेति kd, प्रथावचयनेति f, प्रथावयनेति h, प्राचावयनेति m¹, प्रथावयनेति b, प्राचा वयं नेति r, नेति r¹r⁴.—मृतः fkr², मृतः hm¹r, मृधे r¹, मृधम् r⁴.—Between the two lines of 60 (where it is absolutely out of place) b fkr²r¹r⁴r(r⁷?) add the line (=41^{ab}):

चयं¹ चितिभ्यो विदधद्² यत्तुतुष्वविशत्⁴ चिती ।

¹ चय b fkr², चिमं r. — ² विदधद् r, विदधत् b, विर्यत् f, विरयत् r², विरयत् k. — ³ चयत्तुष्व³ r, यत्तुत्तुष्व³ b, यत्तु चं(?)ष्व³ f, यत्तुत्तुष्व³ k, यत्तु + ष्व³ r⁴. — ⁴ विशत् r, विशं b, विशिष्य k, विशि f r², विश (चिती) r¹r⁴.

61. जघन्यजः hm¹r, जघन्यजः b fkr², जघन्यजः r⁶. — संवर्तयंस r, स्वं वर्तयंस r¹r⁴, संवर्तयं hr²m¹r³r⁶, संवर्तयत् fb, य k. — सूर्याद् b fkr²r²hr³m¹, सूर्यो r¹r⁴. — उयसं hm¹r, उः सं b, उः fk.

^a The explanation of Satabalāka Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtaṃ cyāvayatiṭi vā satabalākaḥ saudgalyaḥ*. ^b The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Op. Āraṇukramapī x. 8, and Sarvānukramapī on RV. x. 18. ^c Twenty-three of these names occur in Naighaṭṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)^a the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasīṣṭha^b himself (in) praising (him) calls him Bhaga^c (2).

दिवाकरं bfk, दिवा चरन् r¹r⁴, दिवाकरः hm¹r. — प्रसीत्यैकः hm¹rbfk, प्रसीत्यैकः r¹r⁴. — मासयन् m¹fk, मासयन् hrh, माति यन् r¹r⁴. — वैष स्वरं hm¹r, वैष स्वरं hr²r³r⁷, वैष रं fk. — सुवभगम् hm¹r, सुवभगम् b fkr² (r²?). — The end of the *varga* is here marked by १२ in hbfk, not in m¹. The end of the preceding line (स्वरस्मिन्) is marked in hd by २३, and the end of the *varga* (after भगम्) by २३ ॥ १२ ॥

^a Op. Nirukta x. 31: *savitā sarvāya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *dīvākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Sūrya) stimulates (in general).' ^b The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātṛer jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhāj*.

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

असौतूषेति hm¹r, असौतूषेति b, असौतूषेति fk.

^a Cp. Nirukta xii. 16: *yad raśmipoṣaṃ puṣyati tat pūṣā bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Sūkapūṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m¹r, सायं पृथक् याति hd, सायं पृथक् याति fk, सायं पृथक् न्याति b, सीर्यं पृथक् ते नी r¹r⁴.—त्यये m¹rbfk, चये hd.

^a Cp. Nirukta xii. 25: *keśi, keśū raśmayas, tais tadvān bhavati, kāśanūd vā prakāśanūd vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकैकशस्त्वेन hm¹r, मां प्रत्येकैकशस्त्वेन r¹r⁴, मां प्रत्येकैकशस्त्वेन b, यां प्रत्येकैकशस्त्वेन fk.—यन्नन्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथङ् नराः hr, पृथक् नराः m¹d, पृथक् वरा k, पृथग्वराः fb.—विश्वानरस् hm¹rbfk, विश्वानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayanīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vṛṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'^b (RV. x. 86); (or) this highest bull (*vṛṣā*) goes causing to waver (*kampayan*) with (his) rays^c:

वृषेव br¹r⁴, वृषेक (without visarga) hdr³m¹ fkr², वृषेव r.—*रोहति hm¹r, *रोहत b, *रोहन fk.—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in hdbfk, not in m¹. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttaraḥ*) ends a śloka, numbered ९८, 68^{ab} is numbered ९९, 69^{ab} as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

^a Cp. below, vii. 141. ^b The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. ^c This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad raśmibhiḥ abhiprakampayann eti tad vṛṣākapiḥ bhavati vṛṣākampanaḥ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra.

मन्वेतु hm¹rb, मन्वे हे f, मन्वे ह k.—विषु hrfk, वृषु b, विषु r⁵.—धन्वेति m¹rbr⁵, धन्वेरि fk, धात्विति hdr³.—प्रयुक्तो hdm¹, प्रयुक्तो fkr¹, प्रायुक्तो b.—वारिषाकपे hm¹rfb, वृषाकपे kr². It would be best (as in hd) to make śloka 68 end after *vāriṣakape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *raśmibhiḥ kampayann eti*. ^b The irregular formation *vāriṣākapa* for *vārṣākapa* seems to be due to the exigency of metre. ^c In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnanaśana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu^a may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣti*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

विष्णातेर् hdm¹r, धिष्णातेर् b, तेर् f, तेर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, विद्य-
स्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यस्तोतेर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Brhad-
devatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सू f, वातः r.—यः
hdm¹, यं k, सः r, सं bf.—The third line of 67 (रश्मि°) and 68, 69 omitted in r¹r⁴.

^a The etymology of Visṇu is added here at the end of the list of the names of Sūrya,
as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad visito bhavati tad viṣṇur*
bhavati; viṣṇur viśater vā vyaśnoter vā. The above three explanations are probably meant
to correspond to these: *visṇātī=viśataḥ, viśatī=viśatī, vevestī=vyaśnotī*. ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,
Indra, and Sūrya^a (respectively), have (thus) been duly stated
in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-
mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate
enumeration does not exist.

नाम्नां तु bfxr, नाम्नां च hdm¹.—पृथक्त्विज हdr, पृथक्त्विज bfk.—The end of the *varga*
is here marked by १४ in hdm¹bfk.—This śloka (71) is numbered as ३ (= २०३) in hd,
and ४ (= २०४) in m¹.

^a That is, epithets, e.g. *vṛtrahan*, which accompany any of the regular names, e.g.
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ samyujya*
haviś codayatiन्द्रया वृत्राघ्ना इन्द्रया वृत्रातुरा इन्द्रयान्मोमुका इति; tāny apy eke samā-
manantī, bhūyāṃsī tu samāmnānāt. Cp. below, ii. 93. ^b i. 86-88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,
middle, (and) celestial, listen to (an account of) her hymns (and)
names according to her sphere.

त्रिविधा तु चा hdr, त्रिविधा तु यः m¹, तृवधामुपा b, (वायया) च विधा तु या
fk.—°स्थानं नि° hm¹r, °स्थानं वि° b, °स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth,
and when the waters, (and) when the plants^a, being praised,
own it^b.

एषा $hm^1r^3bfr^2$, क्षीया r^1r^1 , एता r —यस्य सुता hdm^1bfr , नद्यः सुता r , नद्यस्तदा r^1r^4 .—यदा विनं $r^1r^4bfr^2$, पंच विनं r^3 , पंच विनं hd , पंचविनं m^1 .—मन्त्रायापो hdm^1r , मन्त्रायापो bfr^2 .—यदा चोषधयो यदा b , य चोषधयो यदा f , यचोषधयो यदा k , यदा चोषधयः सदा hdr , तदा चोषधयस्तथा r^1r^4 .

^a Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. ^b *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *ītarad*, viii. 17.

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza^b.

रात्री च hdm^1r , सत्री च b , सत्री च fk .—चोषाः hdr , चोषा m^1 , क्षीया $r^1r^4bfr^2$.—पृथिवी क्षीव $hdrh$, पृथिवी क्षीव m^1fk .—मूलाप्यार्चं hd , मूलाप्यार्चं m^1 , मूलाया च fr , मूलाया च b .

^a See below, 75, note ^a.

^b As her representatives, being thus *ṛgbhājāḥ*.

75. Also when she becomes Agnāyī^a by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽप्यिया hdm^1r , नामतो मेवा b , नामतो मेवा fk .—अपुषित bfr , तु कषित hdm^1 .

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyāḥ* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Iṣā in that.

76. When she, being Vāc^a in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only^b.

मध्यं सत्यं^a hdm^1r , मध्यसत्यं^a bfr^2 .—मूला क्षीया hdm^1r , मूलीया च bfr .—समयं hbr , समय fk , समयं m^1 .—सूक्तं चिमिर् hdm^1r , सूक्तं मिर् b , स्तं चिमिर् fk .—The end of the *varga* is here marked by १५ in bfr^1 , not in hdk . This śloka (76) is numbered as ८ (=२०८) in hd , and as १० (=२१०) in m^1 .

^a Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romasā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyaḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Iṣā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. ^b That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛṇbhāj*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹ fkr, दुर्गे b.—मूत्रचं hdrfk, मूत्रचं b, मूत्रचं m¹.—कृत्वा hdrfk, कृत्वा m¹, कृत्वा r⁶ r⁷, कृत्वा b.—The first line of 77 (*eṣaiva durgā*) is omitted in r¹ r⁴.—तन्नामानि hm¹ r, सूक्तार्धानी^e r¹ r⁴, स्वे सुतिर्भाञ्जी व नामानि f, तस्मै सुतिर्भाञ्जी च नामानि सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्मै सुतिर्भाञ्जी च नामानि सूक्तर्भाञ्जी, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भाञ्जी is omitted), while only सूक्तर्भाञ्जी was substituted in r¹ r⁴.—यमीन्द्राणि hdm¹, यमीन्द्राणी r, यमीन्द्राणि b, यमीन्द्राणि f.—भवत्स्वग्या hdm¹ r³, भवत्स्वग्या b fkr², भवत्स्वग्या r, भवत्स्वग्या r¹ r⁴.—राका चानुमतिः hdm¹ r b f k, राकोषानुमतिः r¹ r⁴.

^a What was exactly meant by *kṛtvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear. ^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups. ^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note ^a on 76. ^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

गौर्धेनुर्देवपत्न्योऽग्न्या hm¹ b f k, गौर्धेनुर्देवपत्न्यो ग्न्या r, गोरीर्गौर्धेनुपत्न्योऽग्न्या r¹ r⁴, देवपत्न्यो घ्ना r⁶ r⁷.—स्वस्ति hr³ m¹ br⁵ r⁷, स्वस्ति च fkr², स्वस्ति r.—नैपातिकानि hm¹ r, नैपातिकान्यनिर्भाञ्जी b, निपातकान्यानिर्भाञ्जी f k, नैपातिकान् पृथग्भाञ्जी r¹.

^a *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. ^b That is, the incidental (*nat-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn ^a.

वाग्भवत्ये° br, वाक् भवत्ये° m¹, वाक्भवत्ये° hd, वाग्भवत्ये° r¹r⁴, वामासावत्ये° f.—सूर्यामुं hdm¹rb, सूर्यामु f.—°अिता bkr, °अितां f, °अिताः hd.—तथा hdm¹bkr¹r⁵r⁷, तदा r.—सूक्तमुषा rbr⁵r⁷, सूक्तमुषा hdm¹r³fkr².

^a These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapyī (and) Saranyū^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyuvat*)^c, she only owns (a stanza) incidentally^d.

इ च ते ध्रुवम् hm¹rb, इ च ते ध्रुवं f, त्वेव तदुचम् r¹r⁴, ते सुवम् r⁷.—सुवम् hdr³, सुविम् m¹, सविम् r, सुवित् fk, सवित् r¹r⁴.

^a Uṣas, Sūryā, Vṛṣākapyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. ^b Vṛṣākapyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). ^c That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3. 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9. ^d Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī^a, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bkr omit सूर्यामेव सती°, going on मतां गौरी &c., doubtless owing to the preceding line ending with सती.—वेवसाः hm¹rbk, वेवसाः f, वेवसाम् r¹r⁴.—81^b=iv. 36^b.—The end of the *varga* is here marked by १६ in hbfk, not in m¹.—In hd, 81^a^b (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^a^b (ending निवत्) १४ (=२१४).

^a A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad, Niṣad^e, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा brfk, गोधा घोषा hdm¹ (Ārsānukramaṇī).—० वारापालोपनिषवन्निषत् r¹r⁴ m¹bfr²r⁵, ० वारापालोपनिषवन्निषत् hdr³.—नामागस्त्यस्व m¹brfk, नामा - गस्त्यस्व h.

^a RV. x. 39, 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

* These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghr̥tasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmavādinyau*] *niṣadupanīśadau*. ^f Juhū Brahmajāyā, seer of RV.

x. 109; see Ārsānukramaṇī x. 51, and Sarvānukramaṇī on RV. x. 109. ^g Seer of RV. x. 60. 6; cp. Ārsānukramaṇī x. 24; Sarvānukramaṇī on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvaśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śaśvatīⁱ,

चन्द्रमाता hm¹rb, चन्द्रमाता fkr².—च ग्रन्थती hdr¹r⁴, च शाश्वती m¹r, तथैव च bfr².—83^b = ii. 77^d.

^a x. 86 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Ārsānukramaṇī x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vaivasvatī in x. 10 and 154.

ⁱ viii. 1. 34.

Sieg, Sagenstoffe, p. 40, cites a passage from the Nītimañjarī in which *nārī*, among women (*striṇu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śaśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇī on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātrī^h, and Sūryā Sāvitrīⁱ, (all these) are pronounced to be female seers^j (*brahmavādinyah*).

श्रीर्लक्षा hdm¹, श्रीर्लक्षा b, श्रीर्लक्ष्मी fk, श्रीर्लक्ष्मी: r.—सार्पराज्ञी hm¹r, सव्यैराज्ञी b, सार्पराज्ञा f, सार्वराज्ञा kr².—वाक् यज्ञा मेधा hm¹r, वाङ्मतेधे b, वाङ्मतेधे fk.—इरिता: hm¹r, इरिता fk, इरिता b.

^a Supposed seer of the Śrīsūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three ślokas (82-84) are identical with three at the end of the Ārsānukramaṇī (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities.

स्वासां hm¹r, तासां fkr², तासा b.—वर्गशुद्धाव hm¹r, वर्गस्त्वष्टा च b, वर्गशुष्टा च f, वर्गश्रुसा च k.—समुदे hm¹r, समुदे b, समुदे fkr², समूहे r¹.

^a That is, those enumerated in ii. 82.

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गश्रुतोत्तमः hm¹r, र्गश्रुतोत्तमः k, र्गश्रुतोत्तमः bf.—86 is omitted in r¹r⁴.—The end of the *varga* is here marked by १७ in hdbfk, not in m¹.—86^{ab} is numbered as १८ (=२१८) in hd, 87^{ab} as १९ (=२१९).

^a For a definition of *bhāva-vṛttam*, see below, ii. 120.

^b According to the Sarvānukramanī, seer and deity are identical in the case of Saiparājñī (RV. x. 189: *ātmadaivatam*), Vāc (x. 125: *tuṣṭāvātmanam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Sāvitrī (x. 85: *ātmadaivatam*). The three others, Sī, Lākṣṇī, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramanī passages just given, and their interpretation by Ṣaḍguru-śiṣya), the expression *ātmano bhāva-vṛttāni jagau* being equivalent to *ātmānam astaud . . devatām* in 87. ^c As the object of praise is self.

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यत्तद्योत्तमः hm¹r, यत्तद्योत्तमः b, यत्तद्योत्तमः f, योत्तमसु यः r¹r⁴.—तस्मादात्म-
स्वेषु hm¹r, तस्मादात्मस्वेषु b, तस्मात्समस्तदेवेषु fk, तस्मादात्मस्वेष्वि(व) r¹r⁴.—स्वाद्य
श्रुतिः सैव देवता hm¹r, स्वाद्य श्रुति स्वीय देवता fb, स्वाद्य श्रुति देवता k, भवेदृष्टेय
देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

भवेदृष्टिः hm¹rbfk, भवेदृष्टिः r¹r⁴.—तेनोच्यते hm¹rb, तेनाच्यते fk.—वाक्येन m¹kr,
वाक्ये च hdbf.—देवता तच्च सा hdm¹r, देवता पुं च सा f, देवता यं च सा k, देवता तेषु
सा r¹r⁴, देवता पु सा b.

^a Cp. Sarvānukramaṇi, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. ^b Cp. *ibid.*, ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the Devatānukramaṇi by Śaṅgurusīya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंयहार्थे च hm^1 (and Nirukta i. 4), कर्मोपग्रहणार्थे च fkr , कर्मोपपद्यहणार्थे च b , कर्मोपग्रहणार्थेषु r^1r^4 .

^a Text and translation, with notes, of the following passage (ii 89-122) have been printed by me in the Album-Kern, pp. 334-340. ^b Cp. Nirukta i. 4: *atha nipātā uccāvaceṣu artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up ^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

ऊनानां hm^1r , प्रनाना f , सनानां k , चनाना b .—पूरणार्था hm^1r , पूरणार्थे br^1r^4 , पूरत्यर्थे f , पूरणार्थे k .—पूरणार्थास्त्व° hm^1rb , पूरणार्थे स्त्व° r^1r^4 , पूरणार्थासु f .

^a Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. ^b Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgacchanti, padapūraṇās te mitākṣareṣu anarthakāḥ*. *kam im id v iti*: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, im, id, u*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, im, id, u* ^a. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति m^1r (and Nirukta i. 9), कमीमि इति h , वामीमिद्विति b , चामीमिद्विति f , चामिमिद्विति kr^2 .—स्वनेकार्थकाश्च ते hm^1r , वेन्वोचार्थकाश्च ते f , स्वानोचार्थकाश्च ते b , स्वन्वे सार्थकाः सुतो r^1r^4 .—इवो न चित्सु hr^3 , इवो नु चित्सु m^1 , इवे न चित्सु r^5 , इव ना चित्सु b , इव ना चित्सु f , इव न चित्सु r .—भवन्ति ते $hm^1r^3bfkr^2r^5$, भवन्त्यमी r^1r^4 .—The end of the *varga* is here marked by १८ in hbf , by १७ in k , omitted in m^1 .

^a Nirukta i. 9, quoted above, ii. 90, note ^b. ^b Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation ^a.

उपमार्थे $hm^1r^3r^5$, उपमार्थे *br*, उपमार्थे *fk*.—प्रतिषेधि स्वगन्धः $hr^3bfr^2r^5$, प्रतिषेध-
स्वगन्धः *r*, पूर्यार्थस्वगन्धः m^1 (cp. ii. 90^d).

^a Cp. Nirukta i. 4: *neti pratiseḍhārthiyo bhāṣyām, ubhayaṃ anvadhyāyam . . . pratise-
ḍhārthiḥ . . . upamārthiḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many' ^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*) ^b.

वशात्प्रकरणेति hr^3r^5 , वशा प्रकरणेति *b*, वशाः प्रकरणेति r^2 , वशात्प्रकरणेति *m^1*, वशा प्रकरणं सति *fk*, प्रयोजनवशा इति r^1r^4 .

^a The same expression is used in RV. Prātisākhya xii. 9: *neyanta ity asti samkhyā*; but the VS. Prātisākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātisākhya do not occur. ^b Cp. RV. Prātisākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrtlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty ^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action ^b; for they differentiate the meaning ^c in the inflexions of noun and verb ^d.

क्रियायोगेन $hm^1r^3bfr^2r^5$, क्रियायोगेषु *r*.—द्वर्थे hm^1b , त्वर्थे r^3r^5 , द्वार्थी *fk*, द्वार्थीन् r^4 , त्वर्थीन् *r*.—विभक्तिषु $hm^1r^3bfr^2r^5$, विभक्तिभिः r^1 , विभक्तितः r^4 .

^a This number is expressly stated in RV. Prātisākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātisākhya xii. 6, VS. Prātisākhya vi. 24, and in the *Gaṇa prādayaḥ*. ^b Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. ^c Cp. RV. Prātisākhya xii. 8: *upasargo viśeṣakṛt*. ^d Cp. Nirukta i. 3: *nāmākhyātayor arthavikaraṇam*.

95. *Acha* ^a, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm¹rb, उपसर्गा fk.—ते तु hm¹, ते न bfk, तेन r.—95-105 omitted in r¹r⁴.

* *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A *vārttika* on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter^a. In (regard to) nouns, the employment of which has been stated^b, the subject-matter must be stated in this way^c.

स्त्री च hm¹, स्त्रीत्वं bfk, स्त्रिय r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योऽर्थं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m¹.

^a Cp. above, i. 40.

^b This probably refers to BD. i. 23-45.

^c That is,

in connexion with gender.

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)^a.

कृताकृतस्य all MSS.—सदृशी rk, सदृशे hm¹bf.—पुनर्यहः bfk, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some^a (call them) so according to circumstances (*yathā kathā*)^b.

सर्वे नामानि चेवाङ्गर् hfk, सर्वना^o b, कुर्वन्नामानि वै वाङ्गर् r¹r⁴ (śloka 131).—अस्मि चैवं hbfkr, अस्मदेव r¹r⁴.—यथा कथा hfk, यथा कथा b, त्वया यथा r¹r⁴, कथा तथा m¹.

^a Anye here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹.—तद्गुणायत्त r, तद्गुणायत्तम् m¹, तद्गुणायत्तम् hd, तद्गुणोयत्त fb, तद्गुणो यत्तु k.---नानान्वयोपायैः hd, *पायः r, नानान्वयोपायै b, नात्वया fk.

^a Cp. Nirukta ii. 1: *arthanītyaḥ parīkṣeta*.
shown by the expression *śabdān arthavaśam nayet*.

^b That *tad* must refer to *arthah* is

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm¹r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्वे प्र° b.

101. Gender, root, and inflexion one should, in their respective places, adapt^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)^b.

धातुं विभक्तिं m¹kr, धातुविभक्तिं hdb, धातुनिविभक्ति f. —संगमेत्तच hdm¹, संगमे तच bfk, संगयेत्तच r (cp. Nirukta ii. 1: विभक्तीः संगमयेत्).—मन्त्रे m¹bfk, वाक्ये hd, वाक्यं r.—तत्तत्कुर्यात्तु m¹b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तन्ने तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp. Nirukta ii. 1: *yathārtham vibhaktiḥ samnamayet*.

^b Cp. i. 4 and 23.

21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m¹bfkr, यावतामेव hd.—*मिधियः स्नात् h, *मिधिय स्नात् m¹, *मिधियश्च bfk, *मिधियं च r.

^a The root (*dhātu*) here representing the primary form (*pratyti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm¹, °शब्दार्धधातुजम् r, °शब्दद्विधातुकम् f, °शब्दत्रिधातुकम् b.—चापि hdfkr, चापि b.—पदं hdm¹, पदं bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. ^b That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. ^c As, for example, *itihāsa* (= *iti hāṣa*). ^d *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātiśākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍa-arha*),

विद्यहान्निर्वचः m¹, विद्यहा निर्वचः hdrfk, विद्याहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, तादृशे fk.—निर्ब्रूयाद् hdm¹, निर्ब्रूयाद् r, निर्वत्त्या fk, निर्वर्त्तया b.—दण्ड्य bfr, दण्ड्य hd, दण्ड्य m¹k.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. ^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a *bahuvrīhi*. Yāska, in Nirukta ii. 2, 3, exemplifies only the *tatpuruṣa* class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense: there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दृशानवगमे r, दृशानवगमे hdm¹, दृशानवगमे bfk.

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāḥ*: viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'^a.

विशेषे स्थापिताः hm¹r, विशेषे स्थापिताः b, विशेषे स्थापिता f, विशेषा द्वाविना k.—पलायने hdbfk.—यथा वृत्तिः hm¹bf, यथावृत्ति rk.—इतीयते h, इतीयते m¹bfr, इति-यते k.—109^{cd} and 110^{ab} are omitted in d.

^a The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim*: i. 116. 8), the term 'frost'^a (*hima*) is an example.

^a Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena grīṣmānta*; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'^a (*vrkṣe-vrkṣe*: i. 27. 22), explained the word 'man-eating' (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two^b.

पुरुषाद्: hdm¹fr, पुरुषाद्: b, पुरुषाद् k.—The end of the *varga* is here marked by २२ in hdbf, not in m¹k.

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism.

^b Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'^a (*aruṇo mā sakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbham nidhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitur*: the words in iii. 31. 2 being *garbham sanitur nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhanidhānam*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvah*^a, (nor) the sense in *śitāman*^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'^c (*vane na*: x. 29. 1).

•रविज्ञाता hdm¹r, •रविज्जाता b, •रेकिज्ञाता f.—त्वःपदे hdm¹b, त्वपदे fk, त्वः पदा(र्थः) r.—यः शितामनि hdm¹, यं शिसामति b, यं शिनामनि f, यः सिनामनि r.—स्वरानवगमो hdm¹r fk, स्वरानवरामो b.—वने ने० m¹r, वने मे० hd, वेवे ने० b, चेने ते० fk.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūni, Taiṭṭīki, and Gālava. From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyó ná adhāyi*, while the Padapāṭha, reading *vā yó ná adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātisākhya, p. 4; Rīg-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order^a (of the words) was (arranged) according to the sense in *Śunah-śepam*^b, *Narā-śamsam*^c, *Dyāvā nah prthivī*^d, *nir-askṛta*^e, and the rest:

प्रभृतिष्वर्थाद् hdm¹, °तिष्वर्थाद् r, °ति चर्थाद् bfk.—°सीत्कर्मो hm¹r, °सीकर्मो fk, °सीकुर्मो b.

^a That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).

^b For *śunaś cic chepam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

^c For *narā vā śamsam* in RV. x. 64. 3; see RV. Prātiśākhya, *loc. cit.*

^d That is, these words in RV. ii. 41. 20 must be read as *dyāvāprthivī naḥ*; cp. Nirukta ix. 38.

^e For *nir u svasūram askṛta* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*^a, *kapiḥ*^b, *nābhā*^c, *danah*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्यघासु m¹, यामित्यघासु hdx, यामीत्यदासु b, यामित्यदासु t.—The end of the *varga* is here marked by २३ in hdbfk, not in m¹.

^a For *attrāṇi* in RV. x. 79. 2.

^b For *ṛṣū-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.

^c A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhīr saṁmahanaūt*.

^d Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasaḥ*.

^e Given by Yāska (Nirukta ii. 1) as an example in *tai tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as *yācāmi*.

^f In RV. x. 85. 13; supposed to be *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note 1.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

स्वामिधेयं hdm¹rsk, सामिधेयं b.

^a Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118^{ed} to 122^{ed}: जमीष्वर्थादि[ब - - - मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

निरुक्ते यो यतेत hm¹r, निरुक्तो यो यतेत f, निरुक्तो जायते k.—रूपमपि दुष्कृत्यरं hm¹r (दुःकृत m¹), रूपमपि दुःकृत्य f, दुःकृत्य k.

^a That is, the Veda. ^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadram asnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यथेदमये hdm¹, यथेदमये r, यथेदमये fk.—सदय^o hdr, शब्दाय^o f.—भाववृत्तं hm¹r, भाववृत्तं fk.—वदन्ति dm¹r fk, वदति h, प्रवचते r¹r⁴ (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmah*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

षड्विकारा hdr, षड्विकारो fk, षट्प्रकारा r¹r⁴ (p. 56, śloka 128).—अन्नास्त्रिं h r m¹ r¹r⁴ (p. 56, śloka 128), अन्नास्त्रिं f.—परीणामी m¹ fr, परीणामी d, परिणामी h, परिणामी k.—वृद्धिर्ज्ञानं वि^o hdr, वृद्धिर्ज्ञानं वि^o fkr¹r⁴ (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in hm¹f, not in k (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. RV. Prātisākhya ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārsyāyaṇi: *ṣaḍ bhāvavikārā bhavanti*. ^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

25. The deities of the Vyāhrtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sāmarthyāt*); by those who are most familiar with the formulas,

यसां तु hrfk, यसां: खुर¹r⁴ (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p. 56, śloka 129).—अपूजाः r, अतु f, अभूजाः hdm¹ (cp. Nirukta i. 3: अभूहितयाः).

* The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvanavikārā eteṣām eva vikārā bhavanti*.^b Cp. Nirukta i. 3: *te yathāvacanam abhyūhītavyāḥ*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraiḥ*)^a of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhrti*)^b, individually and collectively.

नमस्कारिण्येष hm¹r, नमस्कारण्येष fk, नमस्कारस्येष b.—अथ यसां hm¹r, अथ यसां fk, अवासां b.

* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraiḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.'^b That is, the three mystical words *bhūr bhuvah svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतं तु hm¹r, देवतं तु fk, देवतं च b.

* Cp. Sarvānukramāṇi, Introduction ii. 10: *saṁastānāṁ prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Paramēsthin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवतो hdb¹r⁴ (p. 56, śloka 133), वाग्देवतो r, वाग्नेवतो f, वाग्देव^a m¹, वाग्देवो k.—देवः क एव r¹r⁴b¹fk, देवः क एव hdm¹.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm¹, but after 124 in bfk. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

* On this śloka is based Sarvānukramāṇi, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikaḥ* (see Śaḍgurunīya) corresponds to ka.

26. The first three hymns. Authors of Vaisvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आपये¹ hm¹rfk, अपये b.—०स आर्षकम् hm¹r³r⁴r⁵, ०स आवृणः b, ०स आवृणः f, ०शक्त्यावृणः k, ०स आदितः r.—ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्ये b, ज्ञेयास्त्वन्ये fk, ज्ञेयास्त्वन्यो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapāṭhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां hm¹r, तेषां bfk.—०णोऽथाश्विनो hr³r⁴fk²r⁵, ०णो ज्ञास्विनो b, ०ण आश्विन्य r.—यिहो hr³r⁵, स्विहो fk²r⁵, विहो b, ऐहो r.—तो hr³r⁵, यो m¹, यो bfk, यः r.—वैश्वदेवः hm¹r³r⁵, वैश्वदेवतः bfk, पञ्चमस्तुचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नान्यः षष्ठाद् r.—विश्विहो वा hm¹r³r⁴r⁵b, विश्विहो fk²r. After this there is a lacuna of four pādas in fk: ०विहो [वा - - शर्याति यो] तमे च अविश्वनि.—गायत्रोऽन्यस्तु यस्तुचः hdr, गायत्रो त्व यस्त्रिचः b, गायत्रो स्वपरस्तुचः r¹r⁴r⁵ (r⁵ or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवत^० r⁴, वज्रदेवत्वम् r⁵, वज्रदेवत्वम् hd.—अन्यस्तु m¹r³, अन्यस्तु hb, ०मन्यस्तु r¹r⁴.—128^d = iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāsah*, or in other words it is characterized by the term *viśva*. ^b According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kīṃ cid bahūdāivatam tad vaiśvadevānāṃ sikhāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Śaṅgurusīṣya on Śarvānukramanī i. 139.

129. In ^a Luśa ^b, Duvasyu ^c, Śāryāta ^d, Gotama ^e, Rjīśvan ^f, Avatsāra ^g, Paruchepa ^h, Atri ⁱ, the seer Dirghatamas ^j,

दुवस्त्री ^r, च वात्स्त्रे ^{hdm¹r³r⁴r⁵} (lacuna in ^{fk}): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently ^{r¹} and ^{r⁶}.—गौतमे ^{hdm¹b}, गौतमे ^r; the reading of ^{fk} (where the गो of खिगौ seems to have caused the lacuna: see note on 128) खिगौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षेपे ^{hr³f}, परक्षेपे ^b, परक्षेपे ^r, परक्षेपे ^{kr²}, परक्षेपे ^{m¹}.—अची ^r (= ^{r¹r⁶}), पुचि ^{b f k r³ r⁵ h d m¹ r³ r⁴}: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (°क्षेपे अची).—दीर्घतमस्युषी ^{hm¹r}, दीर्घतमस्युषी ^b, दीर्घतमस्युषी ^f, दीर्घतमस्युषी ^{kr²}.—The end of the *varga* is here marked by २६ in ^{h d b f k}, not in ^{m¹}.

^a The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36. ^c Seer of RV. x. 100. ^d Seer of RV. x. 92. ^e Seer of RV. i. 89, 90. ^f Seer of RV. vi. 49-52. ^g Seer of RV. v. 44. ^h Seer of RV. i. 139. ⁱ Seer of RV. vi. 41-43. ^j Seer of RV. i. 164.

27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha ^a, Nābhānediṣṭha ^b, Gaya ^c, Medhātithi ^d, Manu ^e, Kakṣīvat ^f, Vihavya ^g, as well as in many other seers ^h,

कक्षीवति ^r, कक्षीवति ^{h d m¹ r⁴}, काक्षीवति ^{b f k r²}.—°ष्वचर्षिषु ^{hm¹r³r⁴bkr²r⁵}, °षु चर्षिषु ^r.

^a Seer of RV. vii. 34-37, 39, 40, 42, 43. ^b Seer of RV. x. 61, 62. ^c Seer of RV. x. 63, 64. ^d Seer of RV. i. 14. ^e Seer of RV. viii. 27-30. ^f Seer of RV. i. 121, 122. ^g Seer of RV. x. 128. ^h Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.³ vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya ^a, Brhaduktha ^b, Viśvāmitra ^c, and Gāthīn ^d, variations (*vipravādāḥ*) ^e are here (in the Rg-veda) apparent in their respective praises.

विश्वामिषे च hm^1r , विश्वामिषे च $bfr^2r^5r^4$.—विप्रवादाश्च $hm^1r^1r^4r^6$, विप्रवादाश्च r , विप्रवादाश्च bfk .

^a Seer of RV. i. 186.

^b Seer of RV. x. 56.

^c Seer of RV. iii. 57.

^d Seer of RV. iii. 20.

^e That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska^a and Śāṇḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

बहुवीरां सं^o hm^1r , बहुवीरां चं b , बहुवीरां सं^o fk .—वैश्वदेवं तद् $hm^1r^3r^4r^6$, वैश्वदेवं तम् r , •देवं त्वम् b , •देवस्वम् f , •देव तुम् k .

^a In Nirukta xii. 40: see above 128, note ^b.

^b Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

वदेत्सर्वं $hrb fk$, वदेत्सूर्यं m^1 .—बहुदेवतम् $hm^1r b fk$ (Nirukta xii. 40), •देवतम् r^1r^6 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in fk .—इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासां r .—निपातित्वा $h dr$, निपातितौ $bm^1r^4r^6$, निपातिति fk .—The end of the *varga* is here marked by २७ in bfk , by २८ in hd , not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Prātiga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सरस्वतसु bfk, सारस्वतः r.—सप्तम $hm^1r^3r^5r^4$, शक्तामा b, उत्तरम fkr^2 , सप्तमसु r.—एताः प्रउग^o hdr, एता प्रउ^o b, एता प्रउग^o fkr^2 .—After 135^{ab} the following line (not found in $hdm^1r^3bfkr^2r^5$) is added by r:

अविध्यमान ऊने वा प्रउगेष्वत आवपेत ।

—सरस्वतीति hm^1bfk , सरस्वती तु 1.—द्विविधम् hdm^1 , द्विविद्म् fk , द्विविधम् b, द्विविधाम् r.—अष्टु hm^1bfk , अष्टु r.—सर्वासु सा $hm^1r^3r^5r^4$, संदृश्यते r, संदृश्यते b, संदृश्यते fk .

^a RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवद्देवतावच्च $hbfbkr^2$ (Nirukta ii. 23), नदीवद्देव वास्वैव r.—तथाचार्यसु hdm^1 , तथाचार्यसु b, सूचाचार्यसु fkr^2 , सूक्ताचार्यसु $r^3r^4r^5$, तथैवमुभयं r.—श्रीगङ्गा: $hdm^1r^3r^4bfkr^2r^5$, सुतम् r.—नदीवन्निगमा: $r^3r^4r^2r^5$, नदीवन्निगमा b, नदीवन्निगमो fk , नदीवद्देवता: hdm^1 .—षट् ते $hm^1r^3r^4r^2r^5$, पत्ने fk , पत्ने b.—136^{cd}-138^{cd} seem to be omitted in r^1 (and r^5 ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

^a Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti*.

137. (the six being)^a 'Best Mother' (*ambī-tame*: ii. 41. 6)^b, 'Alone' (*ekā*: vii. 95. 2), 'On the Dṛṣadvatī' (*dṛṣadvatyām*: iii. 23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'^c (x. 64. 9 and vi. 52. 6^b). Yāska, however, regarded this (passage), 'She with her might' (*iyam śusmebhīḥ*: vi. 61. 2)^d, to be a seventh.

अश्वेका hm^1 , अश्वेका fkr , अश्वेका b.—चित्र इव $hr^3r^4r^2(?)r^5$, इमं bfk .

^a As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra it ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk , *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra it ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra it ca* would much less easily be corrupted to *citra imam*. The *it* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. ^b In this passage Sarasvatī is again a Praūga deity; cp. 135, note ^a.

^o There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhasyanti dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpī* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *ḍṛsadvatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadivat*.

138. *Aitara*^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

•स्वेतां hr³r⁴fbkr²r⁵, स्वेनां m¹.—यान्वा hr³r⁴m¹br²r⁵, यन्वा fk. The anusvāra must have dropped out owing to the following नै°.—•द्विषः hm¹r, •द्विषः b, •द्विष f, •द्विष k.—एवेतरो hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere. ^b iv. 14. 7 (among the *yājyānuvākya* texts). ^c That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. ^d That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5-11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4-9) are addressed to the *Maruts*.

यान्वायतः hm¹b, यान्वतः fk, यान्वोऽन्यतः r.—यसादह bfr⁴, यसादह kr², यसादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. *Indra* associated with the *Maruts* in RV. i. 6.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i. e. 6. 7^c)^a is addressed to two deities.

वीकु hdm¹, वीकु bfr⁴, वीकु r³, वीकु r¹, वीकु r², वीकु r⁵.—इन्द्राय hm¹r³bfr²r⁵, इन्द्राय r, इन्द्रोऽयं r¹.—एकान्तरायासु hm¹r, एकान्तरास्व° fbk.—अर्धर्चो लो d¹m¹, अर्धर्चोऽन्यो r⁴r⁵, अर्धर्चान्यो h, अर्धर्चान्यो r, •र्धान्यो b, •र्धर्चो लो f, •र्धर्चो लो k.—द्विदेवतः bfr⁴r⁵, द्विदेवतः m¹, द्वि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavar-casā*); or (this means) 'with him who is glad (and) of equal brilliance'^a.

मन्त्रप्रधानो hm^1r , °धायो fk , °धासो b .—हीत्यं चंद्रो r^5 , हित्यं चंद्रो m^1 , हीत्यं चंद्रो b , हीत्यं चंद्रो b , हीत्यं चंद्रो f , हित्यं चंद्रो k , (यं?) हीत्यं च $r^2r^3r^4$, ५यं हीत्यं च r .—मन्त्र $hr^3r^4m^1r$, मन्त्र b , मन्त्रः r^2 , मन्त्रः fk .—समानवर्चसा r^4 (= RV.), °वर्चसं hdr^3m^1 , °वर्चसो r , °वर्चसं bfk .

^a These alternative explanations are based on Nirukta iv. 12: *mandū madīṣṣu yuvāṣṣṭhaḥ; api vā mandunā teneti syāt, samānavaracasety etena vyākhyātam.*

142. Those to whom (the hemistich appears to be) addressed to two deities^a, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*)^b. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्त्र hdr , मन्त्र b , मन्त्र k , मन्त्र $r^1r^4r^5r^6$.—येषामेव $hm^1r^3r^4r^5b$, येषामेव r , एषामेव $fk r^2$.—एकदेवत्वम् $hdbfk$, °देवत्वम् m^1 , °देवत्वम् r .—विज्ञाया° $hdbf$, विज्ञाया° r , विज्ञाया° $r^1r^4r^5$.—°ध्ययनात् $hrm^1r^1r^4r^5$, °त्ययनात् $fk r^2$, °त्ययनात् b .

^a The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

^b *Mandū* is treated as *praghyā* in the Padapāṭha.

143. as *Rodasī* in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods^a.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts^b.

अथर्वीक्षिरसे hrm^1 , अथर्वीक्षिरसे b , आथर्वीक्षिरसे f , आथर्वीक्षिरसे k .—143^{ab} is omitted in $r^1r^4r^6$.

^a In RV. v. 46. 8 *rodasī* is treated as *praghyā* in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rodasī* here as *rudrasya patnī*. Cp. Śāyana on RV. v. 46. 8.

^b That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramapī: 'the six (stanzas) ād aka (6. 4-9) are addressed to the Maruts, viḥ cid (6. 5), *indreṇa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃśam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfr^2$, विचिकित्स्यते r .—मरुन्नयं महेन्द्रस्य hdr , मरुन्नयमहेन्द्रस्य $r^4(r^3?)bfr$, मरुन्नयेनेहेन्द्रस्य $r^1r^4r^6i^2$, मरुन्नयं प्रधानस्य m^1 .—समांशं hm^1r , समांशं f , शमांशं b , समांसं $r^1r^4r^6k$.—सकलं hm^1r , शाकलं $r^1r^4r^6$, साकला bfr .—The end of the *varga* is here marked by २९ in hm^1bfr .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

०भिदेवत्वं hm^1r , ०देवत्वं b , ०देवत्वं fk .—दिदेवतः $hbfr$, दिदेवतः $m^1r^3r^4r^5$ (Sarvānukramapī ह्यभिदेवतः).—निर्मथ्या^० r^1r^4fk Sarvānukramapī, निर्मथ्या^० hdr^6m^1b .—०यार्था hdm^1rb , ०यार्थव fk , ०यार्था r^1r^4 , ०यार्थं r^6 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramapī on RV. i. 12: *pādo dhyagnidaivato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^1bfr , देवताः सुताः r .—सूयन्ते hm^1r , स्वयन्ते b , सूयते $r^1r^4r^6fk$.—ह्यमिना hm^1rb , मिना fk .—In $r^1r^4r^6$ 146^{od} reads:

सूयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Īla is praised;

सुतश्चेधो hm^1rb , सुतश्चेधो fk , समिद्धसु $r^1r^4r^6$.—सूयते त्विळः hm^1 , सूयते त्विळः r , सूयते त्वितः b , सूयत त्विळः f , सूयतां त्विळः k .

^a On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

देव्यस् $hm^1b fk$, देव्यस् r : the Sarvānukramapī has the Vedic form देवीः.—न्यया $hm^1r fb$, न्यया r^6 , न्यया kr^2 .—संसुती सह hm^1r^3 , सुती सहे (सं being omitted) b , सुती रहे (the preceding four syllables चष्टन्यां सं being omitted) fk , स सुती सह r^5r^7 , तु सुती सह r .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देव्याब् hm^1r , देव्याब् fkr^2r^5 , देव्याद् b .—सुतः hm^1r , स्वतः b , सुतः fk .—The end of the *varga* is here marked by ३० in $hdm^1b fk$.

31. The eleven Āprī hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

सुतं m^1r^5 , सुत b , सुत fk , सुतिं hdr .—देवीर् hm^1 , देवी $r^3b fk$, देव्यो r .—*कृतीरिति $hm^1r^3b fk$, *कृतीरिह r .

151. Now as to the déities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āprīs; the second (deity), however, is subject to option (*vikalpate*)^a.

*या तु विकल्पते $hr^3r^5bfr^2$, *या तु विकल्पते m^1k , *यायां विकल्पते r .

^a As to how this option applies, see below, ii. 155-157.

152. As to the Āprī hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)^b.

सहाप्रिसूक्तानि $hm^1r^3r^5$, सहेयसूक्तानि $b fkr^2$, सहेय हेतानि r .—तान्वेकादश सन्ति च $hm^1r^3b fkr^2r^5$, त्वेकादश प्रचक्षते r .—यजूंषि $hm^1r^3fkr^2r^5$, यज्ञांसि b , यजुषः r .—*तराणि तु hm^1rb , *तराणि च k , *तराणि f .

^a Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āprī hymns (*tāny etāny ekādaśāprīsūktāni*). Cp. Roth, Erläuterungen, p. 122. ^b The ten Āprī hymns of the R̥g-veda are enumerated in the Anuvākānukramapī, 10-12, p. 48 of my edition of the Sarvānukramapī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prajāpatya*)^b, and one used at the horse-sacrifice (*āśvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्य तु hm¹, पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm¹bfk.—तानि षट् hm¹r³ bfr²r⁵, तच्च ह r.

^a That is, VS. xx. 36-46 (cp. ŚB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. ŚB. xii. 8. 2¹⁹); xxi. 12-22 (cp. ŚB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. ŚB. xiii. 2. 2¹⁴). ^d Referred to in Śākh. ŚS. xvi. 12 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्विद्येत तत् m¹r, यजुष्वद्विद्ये तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वद्विद्येषु च r¹r⁴r⁶.—प्रेषगतं hm¹r³, प्रेषकृतं bfrk.—सूक्तं यच्च hm¹, यच्च यच्च r, यच्च तच्च fkr², यच्च only b, यस्तु तच्च r⁵r⁷.—The end of the *varga* is here marked by ३९ in hm¹bfk.

^a That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Āgni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Gr̥tsamada^a (ii. 3) and in (that of) Vādhryaśva^a (x. 70),

मेधातिथौ hm¹r³r⁵r⁷, मेधातिथेर् fkr², मेधातिथिं r.—वन्ति तु hrbfk, वन्ति च m¹.—अथौ गुत्समदे hm¹r³r⁵r⁷, अथिर्गुत्समदो bfrk.—वाध्यश्च hm¹r³r⁵r⁷, वाध्यश्च r, वाध्वंस् f, वाध्वंस् k, वाध्वंस् b.—च hr³r⁵r⁷b, च fk, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātīhaṃ dīrghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇi, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāsaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni^a (x. 110) sang,

अवेक्ष hm¹fr³r²r⁶r⁷, अवेक्ष b, अवे च k, अविस्तु r.—दृश्यं च hm¹r³bfr²r⁶r⁷, दृश्ये च r.—गस्त्यश्च hm¹r³br⁶r⁷, गस्त्यस्तु r, no particle in k.—जमदग्निस्तु r, जामदग्निश्च b, जामदग्न्यश्च r⁶r⁷, जामदेवश्च hdm¹r³.—There is a lacuna in fk between गस्त्य and यज्वगी.

^a The reading of hdm¹r³, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āprī hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramapī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

०धेर्हवा यास्तु b, ०धेर्हवा या तु fk, ०धेर्हवो यास्तु m¹r³r²r⁶r⁷, ०धेर्हवोर्वाश्च h, ०धेर्हवोर्वाश्च d, ०धेस्त्ववां यास्तु r.

^a Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr³m¹r²r⁶r⁷, यथापि ताः bfk, यथाप्रीकाः r.—सर्वम् hr³m¹bfr²r⁶r⁷, सोऽयम् r.—हीध्मः hm¹r³r⁶r⁷, हीध्मो b, हीध्मे r, हीध्मो f.—ध्यातेर्वैतकुतम् hm¹r¹r³r⁴r⁶, ध्यातेर्वैतकुतम् b, ध्यातेर्वैतकुतम् fk, ध्यातेर्वैतकुतम् r.—ध्यातो r, ध्याति bfk, इधेरु hdm¹.—हीध्मः hm¹rbfk, हीध्मे r³r⁶r⁷.—The end of the *varga* is here marked by ३२ in hm¹fk. The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāśamsa. Ila. Barhis.

1. Now this same Agni is (also) Tanūnapāt^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यक्ष्यसी तनुम् $hm^1r^3r^2r^5r^7$, यक्ष्यसी तनम्^b, यक्ष्यसी तनुम्^f, सोऽप्युच्यते तनुः
r.—असुतोऽस्य $hm^1r^3bfkr^2r^5r^7$, असुतस्य r.

^a Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

^b Cp. ibid.: *asau hi tananāt tanuḥ*.

^c Cp. ii. 27: *anantarāṇi prajāṃ āhur napād iti. agniḥ*, and ii. 26^{cd}.

^d Cp. ibid.: *napād amuṣya caivāyām*

2. Now some say that Narāśamsa here is Agni^a. Again (*athā vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु $hm^1r^3bfkr^2r^5r^7$, सस्त्विहेके तु r.—अभिमाऊरधेतरे $hm^1r^3r^5r^7$,
हेतुमित्याऊरधंतरं^{fk}, हेतुमित्याऊरधंतरं^b, हेतुमिस्त्वाऊरध्वरे r.—इति वाध्वरे $hm^1r^3r^5r^7$, इति वा नरः^{bk}, इति चानरः^f, इति वादिनः^r.

^a This is the opinion of Śākāpūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākāpūṇir naraiḥ praśasyo bhavati*.

^b This is the view of Kāthhākya, ibid.: *narāśamsa yajña iti kāthhākya narā asmīn āsīnāḥ śamsanti*.

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*praśasya*) by men seated at the sacrifice^a; and so also say the ritualists (*ṛtvijo narāḥ*)^b.

एतमेवाऊरन्वेऽयिम् $hm^1r^3br^5r^7$, इतिमेवाऊरन्वेऽयिम्^{fk}, तदाऊरप्रिमेवायम् r.—
ह्ययम् $hr^3bfkr^2r^5r^7$, त्वयम् r.—प्रशस्य^{hdb}, प्रवास्य^{fk}, प्रशंस^{m^1} शस्यत r.—चैवर्त्विजो
नरः^{hr^3bfr^2r^5r^7}, चैवोर्त्विजो नरः^{m^1}, चैर्त्विजो नरः^k, च ऋत्विजो नराः^r.

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśamsa is (1) Agni: *naraiḥ praśasyaḥ* (Śākāpūṇi); (2) *yajña*: *narā asmīn āsīnāḥ śamsanti* (Kāthhākya). The third here added is a combination of the other two: *naraiḥ āsīnair adhware praśasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate ṛbhīḥ*.

^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Ila is a form made by the Rishis^a, and (is derived) from the root *il*, expressing praise^b: Agni is called *ilāvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase^d.

इक्षुविभक्तं b, इक्षुविभक्तं fk, इक्षुविभक्तं r², इक्षुविभक्तं r³r⁵r⁷, इक्षुविभक्तं hdm¹, इक्षुविभक्तं r.—इक्षु स्तुतिकर्मणः hr³br⁵r⁷, इक्षु स्तुतिकर्मणः f, इक्षु स्तुतिकर्मणः kr², इक्षुभिर्गतिकर्मणः r.—इक्षुवांस f, इक्षुवांस bk, इक्षुवांस hm¹r.—वोक्तोऽभिर् hm¹bk, वोक्तोभिर् f, वोक्तोभिर् r.—इक्षिना hm¹r³, इक्षिना r⁵r⁷, इक्षिना fb, अक्षिना k, इक्षिना r.—वर्धिकर्मणा r⁵, वर्धिकर्मणा hm¹r³, बुद्धिकर्मणा r⁷, वर्त्तिकर्मणा b, वास्तुवर्त्तिकर्मणा fk, गतिकर्मणा r.

^a The meaning of this reading (*ṛṣi-kṛtam rūpam*) I take to be this: the form *Iṣa*, it is true, does not occur in the Ṛg-veda; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the Āpṛī stanzas addressed to *Iṣa* (cp. Roth, Erläuterungen, p. 118). I was at first inclined to adopt the reading *ṛṣi-kṛtam*, 'made from the root *is*' (= *id*, cp. Grassmann, Wörterbuch, sub voce *id*); but this seemed incompatible with the following *idṛś ca* (not *idṛ vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *is* in his explanation of *Iṣa* (see next note). ^b Yāska (Nirukta viii. 7) derives *īṣa* from either *id* or *idh*: *īṣṭeḥ stutikarmaṇa indhater vā*.

^c Our author has to say 'Agni is called *īṣāvān*,' because *īṣa* itself does not occur in the Ṛg-veda.

^d The preceding *vā* in *vokto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā rddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *ṛdh*, which happens to have the same meaning as *rdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛṇhitam*) with food^a, or because, when sacrificed to, he (Agni) is furnished (*paribṛṇhitah*)^b with fuel.

यक्षुतो hm¹r³r⁵r⁷, यक्षुतो b, यक्षुतो f, यः क्षुतो r.—वा सन्न m¹dr, वा सन्न h, वा सन्न bfk.—परिबुद्धितः hm¹r³r⁴r⁵, परिबुद्धिते fk, परिबुद्धिते b, परिबुद्धिते r.—The end of the *varga* is here marked by १ in dbfk, not in m¹.

^a That is, the oblations are laid on it.

^b The etymological explanation is similar to that of Yāska (Nirukta viii. 8): *barhiḥ paribarhaṇāt*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called by the wives of all (the gods)^a; they follow Agnāyī, and so also Agnayī (follows) Agni^b.

द्वारसु r, द्वारस्व b, द्वारस्व hm¹r³fk²r⁵r⁷ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm¹, पत्नय b, यत्नयः fk, यत्नयः r.—6^{cd} follows the reading of hm¹rbfk:

आपायीमन्ववर्त्तन्त नामिं नामाथ एव च r¹r⁴r⁶.

* This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata supṛāyaṇāḥ*.^b This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Sākapūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe grha-dvāra iti kātthakyah; agnir itī sākapūṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations^a.

ध्रुवं खितासासु hr¹bfk, ध्रुवाखितसासु r¹r⁴r⁶.—संयुवन्ते hm¹r³bfkr²r⁵, सयुवन्ते च r.—सुतिष्वेव hr³r⁵r⁷, सुतिष्वे m¹, सुतिष्वेव r, सुतिष्वे b, सुतिष्वे f.—हविःषु च m¹r, हविषु च h, हविषु च bfk.

* Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktoṣāsau*), they too are regarded as related to Agni. For the Dark (*śyāvi*)^a is related to Agni^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time^c (*kālā*).

नक्तोषासौ च ये hr³m¹fk²r⁵r⁷, नक्तोषा सा च ये r, नक्तेवात्ये b.—आवापेयी hm¹bf⁵r⁷, आवापेयी r³d, आमापेयी r, आवापेयी k, आवापेयी r².—तक्षीवो^a bfk²r, तक्षीवो^a hdm¹.—कलेव तु hb, कले च तु fk, कलेव तु m¹r, कलावमा r¹r⁴r⁶.

* *Syāvi* is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7.

^b Thus *Syāvi*=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, *Uṣas* being a part of *Syāvi* would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrē aparāḥ kālāḥ*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i. e. *Uṣas* is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens^a (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*)^b her with drops of dew (*hima*)^c; or else this (form) might be (derived) from the root *añc*^d, preceded by the negative (*nañ*)^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*)^f.

हिमबिन्दुभिः hm¹rb, हि बिन्दुभिः fk.—अपि वाच्य^o hm¹r (Nirukta viii. 10: अपि वा - - वाच्य^o), अभि वा^o bfr¹—नञ्पूर्वाच्^r hd, नञ् पूर्वा च्^r r, नञ् पूर्वा च्^r m¹, न पूर्वाच्^r b, न पूर्वाच्^r f, (न पूर्वे?) च्^r r², न पूर्वाच्^r k.—This śloka is omitted in r¹r⁴r⁶.

^a Cp. Nirukta ii. 18: *usāḥ kasmād? uchutīti*. ^b Nirukta viii. 10: *nakteṣi . . anakti bhūtāny avasāyāyena*; cp. ii. 18 on *rātri*: *rater vā syād dānakarmaṇaḥ: pradiyante 'syām avasāyāyāḥ*. ^c *Hima-hindu*, in the plural, is here substituted for the plural expression *avasāyāyāḥ*, twice used by Yāska in connexion with night. ^d That is, *nakṭā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pūrvāṇa ver*, refers to RV. i. 72. 9, where the word *veṣ* occurs. This is indeed verification gone wrong. ^e An early occurrence of the technical form of the negative prefix as used by Pāṇini. ^f Cp. Nirukta viii. 10: *apī vā nakṭāvyakṭa-varāḥ*.

10. For at first she becomes Gloaming (*doṣā*)^a, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दीषा hm¹r¹r⁴r⁶, वोषा fkr.—निशीथि सा hm¹r³br³r⁵r⁷, निशीथ सा fk, मध्ये प्राप्ते r.—तमस्वती bfr, तमस्विनी hr³r³r⁵r⁷, तपस्विनी m¹. I have preferred तमस्वती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—दीषा hm¹r, शीषा b, शीषा fkr².—^{10^{ab}} comes first in hm¹r³bfr²r⁵; in r (= r¹r⁴r⁶) ^{10^{od}} comes before ^{10^{ab}}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdn¹.—This śloka is numbered ३०० in hd.

^a *Doṣā* and *Tamasvatī*, as well as *Syāvi* and *Nakṭā*, occur in Naighaṇṭuka i. 7 as synonyms of *Rātri*.

3. The Two Divine Sacrificers. The Three Goddesses. *Tvaṣṭr*.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daiṛya*)^b by birth.

देवाव् bm¹r (Sarvānukramāṇī), देवाव् hdr³fkr².—अग्नी hm¹r³r⁵r⁷, अग्नी b, omitted in fk, अग्नी r.—अग्निर्हि hm¹r³bfr²r⁵r⁷, अग्निश्च r.—देवी m¹b, देवी hdr, देवी fk; cp. above, i. 108.—अन्नवा hm¹r, अन्नवा bfr, अन्नते r¹r⁶r²r⁵.

^a This agrees with Yāska's explanation in Nirukta viii. 11: *daiṛyau hotārāv ayaṃ cāgnir asau ca madhyamaḥ*. ^b That is, *daiṛya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्त्तनी fbk.

^a On the three forms of Vāc, see above, ii. 72 ff. ^b Cp. above, i. 90.

13. Iṭā follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (prāptā), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

•नुगेळा hdm¹, •नुगेला r, •नुसेला r¹r⁴r⁶, •नुसेला b, •नुशेला fkr².—मध्यं प्राप्ता hdm¹b fkr²r⁶r⁷, मध्य प्राप्ता m¹, मध्ये लैङ्गी r.—असुं hdm¹r¹r⁴r⁶, असू bfk.—स्थिताधि लोके hm¹rb, स्थितविश्लोके r¹r⁴r⁶, स्थिता इलोके fk.—भवति hm¹, भव d, भवतो fk, भरतौ b, भारतो r.

^a Anugā: cp. anuvartate, above, iii. 6. ^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (bhajati) to^a all these (three) Agnis^b.

वाग्ने hm¹b, नै d, वाग्ने fk, वै वाग् r.—व्यसा b fkr, व्याप्ता r¹r⁴r⁶, व्यसाग् hdm¹.—समसा b fkr, समसाग् hm¹.—मज्जत्य^o hm¹r¹r⁴r⁶bfk, मज्जति r.—•मानपि hdm¹bfk, •मानग् r¹r⁴r⁶.

^a Cp. śrīta in i. 108, anuga in iii. 13, and anuvartate in iii. 6. ^b Thus not only does Iṭā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (kasyāpi, form of Agni)^d.

यस्त्वयं प्रोक्तः hm¹r³ (•स्त्व^o r³), यः सोऽयमेव r, यस्तृणामिव r²r⁵r⁷, यः सृणामिव fk, यः णामिव b.—सुतिः hm¹r³br²r⁵r⁷, सुतिः f, अतिः kr.—वर्चं स्तुः hdbm¹fk, वर्चः स्तुः r.—कस्याप्युक् hdm¹r, कस्याप्युक् r⁵r⁷, कास्यापीच् fkr², कौस्यापीच् b, कौत्साचिष् r¹r⁴r⁶.—चार्त्तवीषु च hdm¹fkr²r⁵r⁷b, चार्त्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवो वाध्यश्चै च कौत्साचिष्चार्त्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹bfk.

II.

M

* That is, in Āprī hymns; our author agreeing with the view of Śākapūṇi quoted in Nirukta viii. 14 (*agnir iti śākapūṇi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭr is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āprī hymns belongs to the middle group: *mādhyamikas tvaṣṭāity ākuḥ, madhyame ca sthāne samāmnūtaḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, *Sagenstoffe*, p. 14.

^b That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni.

^c The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only.

^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭr*) may be (derived) from *twiṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*āśnute*)'^a, or 'he assists (*ut-tārana*) in works (*karmasu*)'^b: therefore he obtains this name.

स्वचतिर्वी hr³br³r⁷, तचतिर्वी m¹, तुचिंति वा fkr², तुदुतो वा r.—तूर्णमश्नुत एव वा hm¹ (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा r²r³, तूर्णमश्नुत एव च r⁶r⁷, तूर्णमश्नुत एव वा bfk, तूर्णमश्नुवतीति वा r.—कर्मसूतारणो वेति hr³br⁶, कर्मसूतारणो वेत्ति r²r⁷, कर्मसु तारणो वेत्ति fk, कर्मसु स्वरणां वेत्ति r.

^a These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam āśnuta iti nairuktāḥ: twiṣer vā syād diptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ*. In connexion with *twiṣi-tas*, 'from the root *twiṣ*,' Mitra gives one of his marvellously irrelevant references to the Rg-veda, x. 84. 2: 'thou art brilliant (*twiṣitas*), O Manu, like fire.'

^b This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tārana*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *tṛp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni^a.

तमो ररमी hr³m¹r⁶, तमो चसु b, तमो चसु fk, तमोचसु r.—चक्षुसुपाश्रितः hm¹rb, चक्षुसुपाश्रिता fk, चक्षुसो जितः r¹r⁴r⁶.—सोऽपि hr³m¹br²r⁶r⁷, सापि fk,

सोऽयम् r.—०वापिं hr³m¹r⁵r⁷, ०वापिः br, ०वापि fk.—चेह च hr³, वेद च m¹r⁵, वेद च fbkr³, देव च r⁷, वन्दे च r.—यवधु hr³m¹r⁵r⁷, तं मनुं fr², तं मनु k.

^a This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. ^a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

ब्रह्मापि hr³m¹b¹fk²r⁵r⁷n(g), ब्रह्मा च r, इन्द्रोऽपि n.—सुताय hr³m¹b¹fk²r⁵r⁷, पुत्राय r.—तदथर्वणः hr³m¹b¹fk²r⁵r⁷, यदथर्वणे r, (सुधत्ता)यमथर्वणः n, (सुधृता)यमथर्वणः n(m), (सुषता)यमथर्वणः n(g).—दीप्तिमत्तरः hr³m¹b¹fk²r⁵r⁷, वीर्यवत्तमः r.—^c is omitted in n.

^a The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting 18^{cd}), is quoted in the Nītimañjarī on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1¹⁸⁻²⁵; see Sacred Books of the East, vol. xlv, pp. 444 f.). ^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm¹bn, तं मृषिं n(m), तमृषिं fk, तमृषिर् r, तं त्वृषिर् r¹r⁴r⁶.—न हि प्रोक्ते मधुन्यस्मिन् hm¹rbfk, मधौ ब्रह्मन् r¹r⁴r⁶, शिप्रं प्रोक्ते मधौ तस्मिन् n.—जीवन्तं त्वोत्सृजाम्यहम् hm¹rbfkn, जीवन्तं त्वहमुत्सृजे r¹r⁴r⁶.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते hr³m¹r⁵r⁷, विविक्तेन् b, विविक्तेन् f, विविक्तेन् k, विधिवन् r, मिषजौ n.—तदाचष्टे hm¹r⁵bn(g), सदाचष्टे f, तस्माचष्टे n.—The end of the *varga* is here marked by ४ in hm¹bf, not k.

5. The horse's head of Dadhyañc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन $hr^3r^5r^7$ Sāyana, आश्विन $n(g)$, आश्विन m^1rn , अश्विन fk , यश्विन b .—मवान् hm^1bfkn , ऽभवत् ।—याहयत्वावां $hr^1r^4r^6$, याहयत्वावां m^1 , याहयत्वा च fk , याहयत्वावि b , याहय त्वं तन् r , याहय त्वं च n .—मेद्वश् $hr^2r^3r^5r^7$, मेद्वः च f , मेद्वश् m^1 , ऐद्वश् bd , नेद्वश् r .—त्वा वधीत्ततः $hm^1r^3r^5r^7$, त्वां वधीततः b , त्वां वधीततः f , त्वां हनिष्यति r , (दध्यङ् म)ध्ववीत्ततः n .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्विन $m^1r^5r^7$, आश्विन $n(g)$, आश्विन $hrbfk$.—तौ तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां bfr^2n .—तदस्तेन्द्रो hm^1bfk , तदास्तेन्द्रो r .—हरत्स्वं तं bf , हरत्स्वं तद् $n(g)$, हरत्स्वंतर n , हरत्संतं r , हरत्वाव hr^3m^1 , हरत्वाव r^5r^7 .—व्यधाताम् m^1 , व्यधाताम् r , व्यधाताम् bf , नवताम् kr^2 , नवताम् $hr^3r^5r^7$, अघाताम् $n(m)n(g)$, दधीताम् n (Sāyana has the forms निधाय and प्रत्यधाताम्).—यच्छिरः $hr^3bfkr^2r^5r^7n$, तौ शिरः r .

^a The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.: *athagasya evaṃ śira āhṛtya tad dhagasya prati dadhatuḥ*; Sāyana: *svakiyaṃ mānuṣaṃ śiraḥ pratyadhātām*. The SB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

दधीवश् $hm^1r^3br^5r^7$, दधीवश् fk , दधीवश्च r .—चाश्वं hm^1 , चाश्वं r , चाश्व b , वाश्व fk , (दधीवोऽश्वशिरश्च) चाश्व n .—कृतं MSS. and r , क्लृप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदश्वसु hm^1r , तदश्वसु f , तदश्वसु k , तश्वसु b , तच्छिरसु $r^1r^2(?)r^4r^6$.—प्रादाय $hm^1r^3r^5r^7$, प्रादात्स r , प्रदाय bfk .—पर्यन्तं hm^1r , पर्यन्ते bfk .—निमज्जति $hm^1r^3bfkr^2r^5r^7$, न्यमज्जत r .

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartṛ*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातेन hm^1rbfk , निपाते च $r^1r^4r^6$.—तस्य n r , तस्य च hm^1 , तस्य (no particle) bfk .—The end of the *varga* is here marked by ५ in hm^1bfk .

^a Cp. Nirukta viii. 14 : *mādhyaṃkas tvaṣṭāṭy āhur, madhyame ca sthāne samāmnātaḥ*.

^b Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ^c See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पावयतीति वा $hm^1r^1r^4r^6bfr$, पावयतीति च r .

^a Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3 : *vanānām pātā vā pālayitū vā*.

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

पतिरिती^o hm^1 , पतिवद् bfr .—^oहितः b , ^oमितः fk , ^oहितः hm^1r .—मन्द्स्वेत्यस्य bfr , मन्द्स्वेति च $hm^1r^3r^5r^7$.—सूक्तस्य bfr , सूक्तेन m^1 , सूक्ते च hr^3 .

^a This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasāṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्य $hm^1r^3br^2r^7$, याच r , या fk .—सर्वेणाञ्जन्ति $hm^1r^3fkr^2r^5$, सर्वेषां यति r^7 , सर्वेषां ज्योति b , समस्तेनैव r .

^a Cp. below, iv. 100. ^b Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṣṭiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

°कृतयोऽनेकाश्च $hm^1r^3fkr^2r^5r^7$, °कृतास्वसंख्यासु $r^1r^4r^6$, °कृतीष्वसंख्यासु r .—स्वयं $r^3br^5r^7$, स्वयं hm^1 , सोऽयं r , omitted in fk .

^a Cp. the various explanations of the term given in Nirukta viii. 20. ^b Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anuyājās* had been identified: *āgneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता $m^1r^3r^2r^5r^7$, ह कर्ता $hbfbk$, कर्ता च r .—स्वाहाणां $hm^1r^3bfbkr^2r^5r^7$, देवानां r .—कृतिस्त्रासाम् $hbfbk$, सा कृतिस्त्राम् r .—सर्वेषाम् $hr^3bfbkr^2r^5r^7$, स तेषाम् r .—The end of the *varga* is here marked by $ḍ$ in hdm^1bfbk .

^a In this etymology *kṛti* is explained by *kartṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

°पाद्भि° r , °पाद्भि° hdm^1bfbk .—°या च $hr^3bfbkr^2r^5r^7$, °या तु r .—नरा° $rbfbk$, नरा° f , नारा° hd .—समस्येति $hm^1r^3kr^2$, समस्येति fb , समस्येति r^5r^7 , समस्येति r .—°वत्सु $m^1rbr^5r^7$, °वत्स fk , °वत्स hr^3 .—तु $hm^1r^3br^5$, तु fk , च r^7 , इह r .

^a See above, ii. 155, note ^b.

^b That is, Tanūnapāt and Narāśamsa.

32. The (stanza) containing Narāśamsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्नाद् fr , वा स्ना bk , वास्ना hr^3r^5 , च स्नाद् m^1 .—°या च $hr^3fkr^2r^5r^7$, °ये (प्र°) b , °येह r .—झकामो वा $hm^1r^3bfbkr^2r^5r^7$, चवा या स्नाद् r .—मूर्तिमिच्छेत्वापि च: $hm^1r^3br^2r^5r^7$, मूर्तिमिच्छेत्वापि च: fk , मूर्तिमिच्छेत्वापि च: r .

^a That is, the stanza containing Tanūnapāt.

^b That is, apart from their usual sacrificial application as *Apri* stanzas.

33. The hymn, 'Hither with these' (*ai̥bhiḥ*: i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमेभिर्द्यद् h, सूक्तमेभिर्द्यद् m¹r³fr²r⁵r⁷, सूक्तमेभिर्द्यद् k, इति यत्वेभिर् r.—शस्यते hm¹rb, कास्यते fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीद् hm¹r³, पिबेतीम् r²r⁵r⁷, पिबेतीन् bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

^a That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'^a.

चतस्र्ष्वतुभिः सह r, चतस्र्ष्वतुभिः सह b, चतस्र्ष्वतुभिः सह fk, चतस्र्ष्वतुभिः सह hd.—The end of the *varga* is here marked by ७ in dm¹bfb, by २ in h.

^a This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1–4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve Praises for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note ¹².

8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the *Ṛtus*, and in the hymn of *Grtsamada*^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm¹.—35, 36 omitted in r¹r⁴r⁶.

^a That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first ^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr ^b with the third, and Agni with the fourth;

चतुर्थी चाग्निमेव च $m^1 r^3 br^2$, चतुर्थी चाग्निमेव च hd , चतुर्थ्यं चाग्निमेव च fk , चाग्निं परया ततः r .

^a With *mukhyayā*, compare *mukhe tu yā*, v. 1. cp. above, iii. 15.

^b On Tvaṣṭr in the Rtu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four ^a beginning with the seventh (7-10) Agni Dravinodas.

पञ्चम्या $hdm^1 r$, पञ्चम्यां bfk .

^a *Caturbhiḥ*, agreeing with *saptamyādyābhiḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement ^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark ^b.

य लिङ्गतः $hm^1 rbfk$, तु लिङ्गतः $r^1 r^4 r^6$.—द्यासां $hbfr^2 r^5 r^7$, चासां m^1 , व्यासां r .—देवतं $hm^1 rbfk$, देवताः $r^1 r^4 r^6$.

^a Cp. below, iii. 109.

^b That is, Agni is not mentioned by his actual name, but only by the attributive Dravinodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises ^a.

एकादश्या $hdm^1 fr$, एकादश्यां bk .—रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by \bar{m} in $b^1 km^1$, not in hd .

^a In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhaktā-stuti*).

बहुदेवे द्विदेवे hm^1r , बहुदेवते द्वन्द्वे bfr^2 , बहुदेवताद्वन्द्वे $r^1r^4r^6$.—गुणैर्वा hm^1rbfk , गुणैः स्वीर $r^1r^4r^6$.—विभक्तस्तुति तद् r , विभक्तस्तुततद् fk , विभक्तस्तुतिमद् b , विभक्तस्तुति तद् hdm^1 , ममक्तस्तुति तद् $r^1r^4r^6r^2(?)$; cp. v. r. below, iii. 82; विभक्तस्तुति: in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29. ^c Yāska, in Nirukta vii 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि hm^1r , त्रिविधा वै b , त्रिविधा वै fk .—पृथक्स्तुति h , ण्ति: dm^1bfr (cp. ण्स्तुतीद् in 40 and ण्स्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्स्तुतीति hm^1bfr , ण्स्तुति तु r .—विश्वैः स्वी: hm^1r , विश्वैः स्व: f , ण्व: k , विश्वैस्वी: b .—कर्मवैर्गुणैः hm^1rbfk , स्वकर्मभिः स्तुत: $r^1r^4r^6$.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūri that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद् rm^1 , उद्दिश्य वद् hdb , (विश्वं) नद्दिश्य वद् f , विश्ववद् k .—देवाण्यीति hm^1bk , देवां स्तीति f , देवांस्तु यच्च $r^1r^4r^6$.

45. But (the term^a does) not (apply) at the beginning of the hymn to Bhaga^b, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'^c (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)^d, in (regard to) oblation (and) sacrifice^e (*makha*);

भागस्य सूक्तादौ hdm¹r³bfr²r⁵i⁷, भागो स्वसूक्तादौ r⁶, भागोऽस्वसूक्तादौ r (cp. 51).—वौषसेषु वा br⁵, वौषसेषु वा hm¹i³, वौषसेषु वा fk, (न सूर्ये) त्वौषसेषु वा r.—मखे hdm¹r³bfr⁵, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfr.

^a That is, *vaiśvadeva*. ^b *Bhāgasya sūktāḍau* = *bhāgasya sūktasya ḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*. ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*. ^d RV. x. 85, to the first stanza of which a similar remark applies. ^e This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)^a, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*)^b may be (used).

प्रवादेशु hm¹r³bfr²r⁵, प्रपादेशु r.

^a That is, when names are merely mentioned and do not imply an invocation. ^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana^a states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm¹r³b, अस्मिन् r¹r⁴r⁶.—प्रसङ्गाद् hm¹r, प्रसङ्गाद् bk, प्रसङ्गाद् f.—परिकीर्तनम् hm¹rb, परिकीर्तितम् fk.—शामकायनः hd, सोमकायनः m¹r, रोमकायनः bfr²r⁵.

^a See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere^a (in the hymn), the seers adore with formulas. That^b (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm¹r³bfr²r⁵, संसुतवत् r (cp. 81^a).—मन्त्रैस्तद्वचोऽर्चन्ति hm¹r, मन्त्रैस्तद्वचोऽर्चन्ति b, मन्त्रैस्तद्वचोऽर्चन्ति fk, देवतामुषधोऽर्चन्तः r¹r⁴r⁶.—बुध्येत dr, बुध्येत b,

बुद्धेत m^1 , बुद्धेति fk , बुद्धे b .—शास्त्रवित् $hm^1r^3bfr^2r^5r^7$, शास्त्रतः r .—48^{ab} is nearly identical with iii. 81^{ab}.

^a Cp. the next śloka; also i. 22. ^b The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदौ हि m^1bfk , आदौ तु r , आदौ hd (no particle)—मध्ये चान्ते च b , मध्ये चांते च f , मध्ये च वान्ते च hd , मध्ये च वातेषु m^1 , मध्ये वान्ते च r .—पृथक्त्वेषु hdr^3r^6 , पृथक्त्वेषु m^1r^7 , पृथग्दृषु fk , विधावृक्षु r .—कर्तुमिः $h1^3r^6m^1f1^7$, कर्मभिः $k1$ —०ख्यनपदिष्टानि hbf , ०ख्यनपदिष्टानि m^1 , ०ख्यनपदिष्टानि r , ०ख्यनपदिष्टानि k .—क्वचित् hm^1r^3bfk , वृत्तवत् $r^1r^4r^6$.

^a That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). ^b That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b: since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm^1r , कर्मैव ताव सावित्रीयां fk , कर्मैव ताव सावित्रीभ्यान् b .—यद्धेनुः सप्त्यनद्धाहौ $hm^1r^5r^7$, यद्धेनुसमद्धाहौ fk , यद्धेनुसद्धाहौ b , यद्धेनुसप्त्यनद्धाहौ r .—बोद्धा दोग्ध्याप्सुरेव वा hm^1r (च m^1), चोद्धा दोष्ट आसुरेव वा fk , बोद्धा देग्वृषासुरेव वा b .—The end of the *varga* is here marked by १० in hdm^1bfk .

^a The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7. ^b Cp. below, iii. 78; see also i. 7: *stutis tu karmanā* &c. ^c In VS. xxi. 22: *dogdhrī dhenuḥ voḍhānādvān āśuḥ sapṭīḥ*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aiibhiḥ*, i. 14):

भागे यत् hb , भागे यत् m^1 , भागे यः r , भासे य fk .—०दीनश्चसंस्तुतौ hm^1r , ०दोश्चाश्चसंस्तुतौ $r^1r^4r^6r^2$, ०दीश्चश्चसंस्तुतौ f , (मि) चाश्चाश्चसंस्तुतौ b .—वैश्वदेवे bfr , ०देवो hd .

^a That is, in the first stanza; see above, iii. 45.

^b That is, in the first stanza.

^c See above, iii. 33: *āgneyam sūktam . . vaiśvadevam itocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas^a at the beginning and end (of a hymn)^b, he (the seer) from association (*pratiyogāt*)^c or on occasion (*prasaṅgāt*) praises another deity at the same time^d.

न्या सुवन्नुचः d, न्या सुवन्नुचः h, न्या सुवन्नुचः m¹, न्याः सुवन्नुचः r³r⁵r⁷, न्या सुवन्नुभिः b, न्या स्वचं नृभिः f, न्या सुवं नृभिः k, न्यां सुवन्नुभिः r.—प्रतियोगात् m¹r³r⁵r⁷, प्रातियोगात् hd, प्रातयौगात् f, प्रातयौगात् k, प्रातयौगात् br.

^a That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

^b Cp. above, i. 22, and below, v. 171.

^c The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

^d That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)^a is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasaṅgena*) is to be recognized as incidental (*nipātini*)^b.

वदन्त्यर्थादान् hrbk, °दात् f, °दान् m¹, वदन्त्यर्थादाः r¹r⁴r⁶.—53^{ad} omitted in fkm¹.

^a Cp. *artham bruvantam* in i. 9.

^b Cp. above, i. 17, 18.

54. In four ways^a (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis^b is indicated (*nirdiṣṭa*)^c.

चतुर्धा भण्यते तस्मिन् hd, चतुर्धा भण्यते चास्मिन् r, चतुष्टा इण्यते तस्मिन् b, न तु आइण्यते r¹r⁴r⁶.—सूक्ते वा hdr³, सूक्ते वा b, सूक्ते वै r.—54^{ab} is omitted in m¹fk.—सर्वीसु hm¹r, सर्वीसु bfk.—स्ववीण् hm¹rb, स्वविण् fk.—सुवन्नुभिः hdr, सुवन्नुभिः f, सुवन्नुभिः m¹b, सुवन्नुभिः k.

^a That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

^b This,

I suppose, is meant for a paraphrase of *viśvān devān*. ° This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreyā, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīśvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथि^rrbfk, °धिस्त्व^mm¹d, °धिस्त्व^h—°गस्थसु^hhm¹r, °गस्थसु^bb¹fk^r²r⁵.—बृहदु^hhm¹, बृहदु^bb¹fk^r.—वसुकर्णसु^hhdm¹, च सुकर्णसु^hhdm¹, वसुकर्णसु^hhdm¹, वसुकर्णसु^bb¹fk^r.—शर्यातो^rr, शर्यातो^hhm¹, शर्यातो^hfk, शर्यातो^bb. —गोतमो लुशः^rr (=r¹r⁴r⁶), मानवो न यः^hhm¹b¹fk, मानवो यमः^rr³r²r⁵r⁷. I have adopted the reading of r¹r⁴r⁶ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लुशः); (4) though मानवः is a patronymic of शर्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r¹r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (स्नेह in i. 126, बद्ध in i. 127, दुवसु and अवि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in hb¹fk, not in m¹.

^a Seer of i. 14. ^b Seer of i. 186. ^c Seer of x. 56. ^d Seer of viii. 27-30. ^e Seer of x. 63, 64. ^f Seer of vi. 49-52. ^g Seer of x. 65, 66. ^h Seer of x. 92. ⁱ Seer of i. 89, 90. ^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreyā^a, Paruchepa^b, Kakṣivat^c, the son of Gāthin (Viśvāmitra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dirghatamas),

माथिनौर्वसौ^b, माथिनौर्वसौ^hfk, माथिनौर्वसुः^hhdm¹, माथिनौर्वसुः^rr, माथिनौर्वसुः^rr⁵r⁷. माथिनौर्वसौ must be the correct reading, because there is no seer named माथि, but only माथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as माथिनमार्गवो in viii. 70.

^a Seer of v. 50, 51. ^b Seer of i. 139. ^c Seer of i. 121, 122. ^d Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. ^e Seer of vii. 34-37, 39, 40, 42, 43. ^f All the MSS. and R read *nābhākaś caiva nrdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaisṛvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nīdīṣṭho* (peculiar enough in this place) we may have a corruption of *nediṣṭho*. ^a Seer of x. 100. ^b Seer of i. 164.

57. Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः bm^1r , विहव्य $hdfk$.—कश्यपश्चर्विर् hm^1r , कश्यपश्चर्विर् $br^2r^5r^7$, कश्यपश्चर्विर् f , कश्यपश्चर्विर् k .—पार्थो m^1rbfk , पाथो hm^2m^3 , पाथो $r^1r^4r^6$.—दक्षमुतादिति: hdm^1 , सुतादिति: b , सुतादिति f , सुतादिति: r , दक्षमुतादिति: $r^1r^4r^6$.

^a Seer of x. 128. ^b Seer of x. 137. 2, and (as an alternative to Mann) of viii. 29. ^c Seer of v. 44. ^d Rājendrakāla Mitra, reading *nāmayaḥ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. ^e Seer of iv. 55. ^f Seer of i. 3. 7-9. ^g That is, Tāva Pārtha, seer of x. 93. ^h That is, Aditi Dākṣāyaṇī, alternative seer of x. 72; cp. Sarvānukramaṇi; Āraṇukramaṇi x. 29.

58. Juhū^a, and the seer Gr̥tsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusidin^g, and Trita^h;

चर्विर् bfd_r , चर्विः m^1 , चर्वि hk .—देवाः सप्तर्षयश्च hm^1r , देवाः सप्तर्षयश्च r^5r^7 , देवोः सप्तर्षयः च b , देवोः सप्तर्षयश्च fk .—यमो पिस्तापस b , यमो सिस्तापसः f , यमो सिस्तापसः k , तापसोऽपिर्चर्विः r , यमो चिस्तापसः $hdr^3m^1r^5r^7$. I have preferred the reading *चिस्तापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Bhauma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthīn, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

^a Seer of x. 109. ^b Seer of ii. 29, 31. ^c Seers of x. 137. ^d Seer of x. 14 and part of x. 10. ^e Seer of x. 141. ^f Seer of i. 106, 107, alternative seer of i. 105. ^g Seer of viii. 83. ^h Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest^a separately (*pr̥thak*)^b, and Viṣṇu^c, and Nejaṃeṣa^d, and he who is Saṃvanana^e by name.

^a I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇodu* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). ^b Cp. above, ii. 25. ^c Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)^a, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them^b (oblations); hence they themselves are wealth-givers (*draviṇo-da*)^c.

द्रविणं m¹bfk, द्रविणां r²r⁵r⁷.—इविषो r²r⁵r⁷, इविषो b, इर्विषो fk, इर्विषो m¹.—
तत स्वयम् m¹b, ततः स्वयम् rfk.

^a Cp. ii. 25 and Nirukta viii. 1. ^b Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātārah*. ^c The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) Drāviṇodasa because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b; or because he was produced from the middle^c (Agni).

अवीणां पुत्र br (Nirukta viii. 2), अवीणुत्र fk, अविपुत्र m¹.—इविषां bfk r²r⁵r⁷, इति विषां m¹.—सहसो यद्वा m¹fk, सहसो यमो b, सहसोपद्वा r.—यतो यद्वा r²r⁵r⁷, यति यद्वा m¹bfk.—द्रविणोदसः fr⁵, द्रविणोदसः m¹bkr²r⁷.

^a Cp. Nirukta viii. 2: *yatho etad: agniṃ draviṇodasam āhaḥiti: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti, 'ṛṣiṇām putro adhrāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note³. The words *ṛṣiṇām putrah* occur in VS. v. 4. ^b Agni is often addressed in the RV. as '*sahas yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putrah, sahasaḥ sūnuḥ, sahaso yahum*. The expression *sahas yaho* is used in explanation of *ṛṣiṇām putrah*, as the priests produce Agni by means of strength (see above, 62). ^c That is, he is Drāviṇodasa as derived from Draviṇodas; cp. Nirukta viii. 2: *athāpy agniṃ draviṇodasam āha: eṣa punar etasmā jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then^a that he is called 'Draviṇodas': it is only in (hymns) addressed to Agni that mention of Draviṇodas appears^b.

द्रविणोदासिर् hdm¹r.—आमिषिष्वेव दृक्शब्दे hr³m, अष्ववृक्षेत r.—प्रवादा द्रविणोदसः hdm¹m³m³, प्रवादाद्रवि r (Nirukta viii. 2: *प्रवादा द्रविणोदसः*).—This śloka (65) is found in A MSS. only, hdr³r (presumably r¹r⁴r⁵). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65^a is very tautological immediately after 62^a, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

^a That is, when he is terrestrial. ^b Cp. Nirukta viii. 2: *ayam evājñir draviṇodā iti śākapiṇir. āgneyesv eva hi sūkteṣu draviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रेह hm¹r, नवकस्या स्वा b, नवकस्या द्वा r⁶r⁷, नवकस्य त्वो f, *स्य त्वा k.— तस्योत्तरं च hm¹, *रं तु r, *रे च r¹r⁴r⁶, *रेति b, *र ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m³. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of 1. 16 (*ā tvā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6–8) Sadasaspati; and in the last stanza (9) Narāśamsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, *धा: r.—
स्त्रानलोकयो: hmr, लोकस्त्रानयो: bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a: on this principle (*iti*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्यं hm^r, प्राजापत्यां b, प्राजापत्यां fk.---तथेन्द्र स्यादिति hdm, तथेन्द्रः स्यादिति r, तथा पश्चात् bfk. - 69^{ab} reads thus in r⁵r⁷: यानि तस्येह नामानि प्राजापत्यानि तानि तु. —कथिते द्वे च षट् चान्यान्य hm^r, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह षण्णानि r⁵r⁷.—एषां चाद्या hdm, एषां चाद्याः r, तेषां त्वाद्यः r⁵r⁷k, तेषां त्वाद्य f.

* For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. ^b That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (h^dr¹r³r⁴r⁶) and m¹; it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half ślokas. —सप्ततिः hdm¹b, सप्ततिः r, सति fk.—कथ hm¹rb, कथ fk.

* Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इक्षस्पतिर् m¹, इक्षस्पति h, इक्षस्पति bk, इक्षस्पतिर् fr, इक्षस्पतिर् r¹.—ततस्तु hm¹r, ततस्तु b, ततस्तु r²r⁶, ततस्तु fk.—तृतीयान्ते तु hm¹r, तृतीयान्ते च bk, तृतीयान्ते च f.—प्रथमं bfr²r⁵r⁷, चतुर्थं hm¹r.—The end of the *varga* is here marked by १४ in fhdms², not in m¹k.

* That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

^b That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. ^c The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāṣā*; for no hymn as a whole is attributed to either Ka or Sadasaspati. ^d That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtiya*, and immediately followed by *pañcamam*. ^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*asṇute*)^a him.

Now certain people (*ete*)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. त्वेनं $m^1 r^1 r^4 r^6$, त्वेन hd , तच्च $b fkr$.—न सूक्तं नाप्य r , न सूक्तं नाप्य $b fkr$, सूक्तं नापि $tw^1 r^1 r^4 r^6$, सूक्तं नानाप्य $h dr^3 m^1 m^2 m^3$.—अगु $b fkr$, अचो $h dr^1 r^3 i^4 r^6 m^1 m^2 m^3$.—अद्यते $b fkr$, अद्यते $hr^3 r^1 r^4 r^6$, अद्यते $m^1 m^2 m^3$. This points to न सूक्तं नाप्यगुद्यते as the original reading of B, and सूक्तं न नाप्यचोअद्यते as that of A (but in the latter case त्वेन, not त्वेनं, must have been read).—देवतानां $m^1 br$, देवानां च hd , देवानां तु k , देवानां f (no तु).

73. तदाङ्ग r $b fm^1 r$, तदाह hd .—एष $h dr^3 b fkr^2 r^5$, एव $m^1 i$.

^a Used in the sense of *bhagate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz those who &c.': in sense it is practically = *eke*. ^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास्य $hm^1 r$, तेरेवास्य प्र $b fkr^2 r^5 r^7$.—कल्प्यन्ते $m^1 r b fkr^2 r^5 r^7$, कल्पन्ते hd .—अस्थानैरयम् $hm^1 r^3 r^1 r^4 r^6$, अस्थानैः परम् $b fkr$.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह $m^1 bkr$, केनेह f , केनेह hd , केनेह $r^5 r^7$.—साहचर्यात्तु $hm^1 r$, अचर्याद्वा $b fkr^5$.

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यमं चैव m^1 , माध्यमं चैव $h dr$, मध्यमं त्वेव b , मध्यमं त्वेव $r^2 r^5 r^7$, मध्यं त्वेव fk — पार्थिवस्त्वैव $hm^1 r$, पार्थिवेस्त्वैव $br^5 r^7$, पार्थिवे स्त्वैव f , पार्थिवे स्त्वैव k . — The end of the *varga* is here marked by १५ in $h dm^2 m^3 b fkr$.

^a In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam madhyamād evam avakṣyat*?

^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

हृयसे पीतये चेति hm^1fk , मूयसे पीतये चेति r , इयसे पीतये चेति $r^1r^4r^6$.—वेद्युते न तदसि हि hm^1r , वेद्युते नेत्यतस्त्वह r^2r^5 , वद्युते नेत्यतस्त्वह fk .—अथ स्याद् hm^1r , अतसिद् r^5r^7 , अतसिद् fk .—पृथक् पृथक् hm^1r , सुतो सुतो $fk r^2r^5r^7$.—The whole of *varga* 16 (77-82) is omitted in *b*.

^a The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. ^b *r*⁶: *gopithāya pra hūyase*. ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

ज्ञायते $fr^2r^5r^7$, ज्ञायते k , ज्ञायते hm^1r .—कर्म कर्मणा hm^1rfk , सूर्यकर्मणा r^5r^7 .

^a The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. ^b RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvitram*. ^c See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitrah*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvat*: i. 23. 6)^b,

दोग्ध्री घेनुर्वोढानङ्गान् आशुः hm^1r , दिग्धनवाग् लाङ्गानामुप fk .—सन्निः पुरंधिया hm^1f , सन्निपुरं धियाः r , सन्नि तथैव च $r^1r^4r^6$.—शन्नोमिचीया $hm^1r^1r^4r^6$, वन्नोमिचीया fk , वद्यन्मिचीया r .

^a This line is quoted from VS. xxii. 22, the last two words *purandhir yoṣā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. ^b That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aibhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीक्ष्यस्तत्र देवताः m¹, परीक्ष्यस्तत्र देवताः h d r³, परीक्ष्यं तत्र देवताः r, परीक्ष्यस्तत्र संस्तवः r⁵ i⁷, परीक्ष्यसूत्रसंभवः f k.—द्विदेववज्रदेवतम् h m¹ f k, द्विदेववज्रदेवतम् r.

^a Already referred to above (iii. 51) in this connexion. ^b That is, Devatā-dvandvas imply the praise of two or more gods. ^c *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidavata-bahudaivatam*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् h d r, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the *v. r.* in iii. 48) —द्विदेवते h d, द्विदेवतं m¹, द्विदेवते r f k.—81^{ab} is possibly an early interpolation, as it is almost identical with 45^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48, owing to the mention of dual divinities in the preceding line. ^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhaktastuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)^b.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विभक्त° h r f k (cp. *v. r.* in iii. 41; Nirukta vii. 8 has विभक्ति°).—वज्रवज्रवज्र h m¹ r, वज्रवज्रवज्र r⁵ r⁷, वज्रवज्रवज्र f k.—यत् f k r⁵ r⁷, तत् h m¹ r.—संज्ञासु h d m¹, °ज्ञासु r, °ज्ञोषु f, °ज्ञोषु k.—°ज्ञासु h m¹ f r, °ज्ञातु k.—ह h m¹ f k, हि r² r⁵ r⁷.—वज्रवज्र h d r,

वज्रवत्तच m¹, वज्रवाच fk, वज्रवाचच r²r⁵r⁷.—द्विपदे यच संसुते hr³m¹r¹r⁴r⁶, द्विवह्वी यच संसुतौ r, द्विवेदे यच संसुतौ fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154.—The end of the *varga* is here marked by १६ in hdm¹fk.

* See the definition of *vibhakta-stuti* above, iii. 41. ^b I take *bahuṣu* to be parallel to *dvaidivate*, and *abahuṣat* to *ekavat*. ^c The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93.

17. Story of the R̥bhū and Tvaṣṭr.

83. In former times^a there were three sons of Sudhanvan, son of Aṅgiras, (viz.) R̥bhu, Vibhvan, and Vāja^b; and they became pupils of Tvaṣṭr.

The reading of 83^{ab} in the text is that of hm¹r, आसन्नुधन्वनः पुत्रास्त्रय अङ्गिरसस्य ये r²r⁵r⁷, आस सौधन्वनः पुत्रास्त्रय आंगिरसस्य ये fk, अयत्सुयधनपुत्रास्त्रयस्त्रीमिरसस्य ये b.—वाजस्य hm¹r, वायुस्य bfr².—त्वष्टस्य तेऽभवन् hr³m¹bfr²r⁵r⁷, ते त्वष्टरेव च r.

* The following story about the R̥bhū making the cup of Tvaṣṭr into four is related as an introduction to the R̥bhu hymn i. 20. ^b Cp. Nirukta xi. 16 (on RV. i. 110. 4): *r̥bhur vibhū vāja iti sudhanvana āṅgirasasya trayaḥ putrā babhūvuh*.

84. Tvaṣṭr instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them^a.

* That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुर् hm¹r, त ततश्चक्रुः b, ततश्चक्रुस्ततश्चक्रुः f, ततस्ततश्चक्रुः तदद् r⁵r⁷.—तु hdm¹, च bfr².—85^{ab} comes after 89^{ab} in r.—धिगुं सर्वर्ष्यां m¹r (सर्व^० and सर्व^० r), धिगुं सर्वर्ष्यां fk, धिगुं सर्वर्ष्यां b.—अमृतं r, अमर्ते (शवर्) bfr, (०क्रुः) कृते: m¹.—85^{cd}-89^{ab} in Bm¹ only.

B 86. of Bṛhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

बृहस्पतिरधाश्विभ्यां m¹, बृहस्पतयेऽश्विभ्यां br, बृहस्पते श्विभ्यां f, बृहस्पश्विभ्यां k.—
शिवंधुरम् r, शिवंधुवम् fk, नुवंधुरम् b, संबंधुरम् m¹.—इन्द्राय च हरी br, य इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहिप्रहितेना° m¹.

* That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as had been said, gladdened by him^b.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m¹.—
ज्येष्ठ आहित्यथो दिवि m¹, ज्येष्ठ आहित्यथो दिवि b, ज्येष्ठ आहित्यथो दिवि f, ज्येष्ठो दावि-
त्यथाह च r.—उक्ता m¹fr, उक्ता k, उक्ता b.—तेन m¹, तच्च r, त b, न -- fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in b (because the sixteenth *varga*
is omitted).

* Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four.

^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

13. Deities of RV. i. 20-22.

B 88. And Tvaṣṭṛ, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus)^a.

धेव bfk, धेव r.—देवदेवः m¹b, देवदेव kfr.—°मन्त्र्य अमु° m¹, °मन्त्र्य मृ° fk,
°मन्त्र्यामु° b, °मन्त्र्य चामु° r.

* Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आद्यान्वयोर् bfk, आद्यन्वयो r, आद्यन्वयोर् m¹.—बह्वत्सुवः f, बह्वत्सवः r, बह्व-
त्सुतः b, बहव सुताः m¹ (cp. Nirukta xi. 16: बह्वन्निगमाः).

* That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*, cp. Nirukta xi. 16: *tesām prathamottamābhyāṃ bahuvan nīgamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṃstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhvan*, is used. ^b Cp. RV. i. 20. 8: *abhyanta bhūyam devesu yajñyam*, also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. ^c The word *taiḥ* would refer to *sarvān devān* (= *viśvān devān*) in B (88°), but to *viśvesām* (85°) in A, as 85°^d-89°^{ab} are omitted in the latter.

90. And Indra drank Soma with them^a (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows^a and consists of eight stanzas, is their praise.

सवने सह m¹fk₁, सवने: सह h₁d.—इदं सूक्तं hm¹b₁fk, इन्द्रसूक्तं r.—त्वयम् hr³m¹r¹r⁴r⁶, अयम् b₁fk₁.—अष्टकं hr³m¹br⁶r⁷, अष्टकं f, अष्टकं k, आर्भवं r.

^a That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'pratiṭyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiraṇyapāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनौ hm¹r, ०दितोऽश्विनौ fkbr⁶r⁷.—सावित्र्यस्यतस्त्रयाप्युत्तरा: hm¹r³, सावित्र्यस्यतस्त्रोऽप्यत उत्तरा: r⁶r⁷, सावित्री तिस्रयाप्यत उत्तरा: br, [सा]वित्रीतिस्रयाप्यत उत्तरा: fk. The Sarvānukramaṇī has both सावित्र्य: and स्यतस्त्र:; cp. Ḥadguru-śiṣya.

^a That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One^a (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकामिदं तु देवीनां hdm¹, एकामिदं तु देवानां r, एकामिदं च देवीनां r⁶r⁷, एकामिदं च देवीनां b, एकामिदं देवदेवानां fk. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमिदं देवीनामेका. The Sarvānukramaṇī has अमिदं देवदेवानामेका.—द्वादश्यां b, द्वादश्यां fk, द्वादश्यां hdm¹r.—अथापी

$r^2r^5r^7$, च आप्रेयी hdr, चाप्रेयी m^1 , वामायी fk, वामायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm^1r , ताः पृथक् $br^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

^a We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*atah*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)^a is addressed to Viṣṇu.

दे च स्यात् hdr, मही दे b, मही f.—स्योनितृक् b, स्योनितृक् m^1 , स्योनित् f, स्योनित् b, स्योनादिस् r.—पार्थिवी सृता hfr⁵, पृथिवी सृताः b, त्वेव पार्थिवी r.—देवानां वात इत्येषा hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāh*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्याभ्यां $hr^1r^3r^4$, ताभ्यां bfr^3r^5 .—परम् hdr, परः bfk.—तृचो $r^3r^5r^7$, त्रिचो hbfk, अचि r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds^a.

तृचो $r^3r^4r^6m^1r^5$, त्रिचो hbfk.—आघृणये तृचः r, आघृणयेति च bfk^{r2}, आघृणिरितृचः hm^1r^3 .—आसक्तो b, असक्तो m^1fr , अशक्तो k.—दध्र f, दध्रः r, दध्रा b.—पूर्णी द्विती रथे fk, पूर्णी द्विती रथे b, पूर्णे द्विती रथे r, पूर्णे दतः रथे r^5r^7 .—The four lines 95^{c,d} to 97^{a,b} are wanting in A.

^a *Āghṛṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-ḥṛṇi*, the meaning of *ḥṛṇi* not being stated.

B 96. Therefore (*tat*) he is praised as Ā-ghrñi; hence he is lauded (*ribhyate*) by singers (*kīri*)^a. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the Āśvins (in the same way)^b.

आघृणिस् m¹fk, आघृणैस् b, आरुणिस् r.—तस्युतः m¹, तस्युषः fkb, तस्युतः r.—कीरिभी रिभ्यते m¹, गीरिभी रिभ्यते fr²b, गीरिभि रिभ्यते k, स गोभि रिभ्यते r.—ततः m¹bfrk², यतः r.—पूर्णं r, पूर्णः fk, पूर्णं b.—दृतिरु r, दृतिम् fm¹, दृतीम् b, दितिम् kr².—अर्थेति m¹, अर्थीति fkr², आर्याति b, असीति r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m¹. It is one of the *stotṛnāmāni* in Nāgārjuna iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā ribhyate vastiṣṭhath*. Cp. Geldner, *Vedische Studien*, iii. p. 176. ^b That is, Pūṣan, having a skin (*ghrñi* = *dṛti*) filled with curds on his car, is prayed to as the Āśvins are who have a skin (*dṛti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartaniṃ madhunā*: iv. 45, 3^o).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23^{ab}); the last in addition to the (preceding) half (23^{cd}, 24) has Agni as its deity.

आ वर्तनिं bfr, आ वर्तनीं m¹, आ वर्तनीं k.—दृतेरिष m¹fkr, दृवरिष b.—अप्यधी-
न्या° bfrk²r⁵, अप्यधीन्या° hr³ (अन्याध्यधी° Sarvānukramaṇī). I have here assumed a corruption by the transposition of i and e in दृतेरिष for दृतिरेष (cp. R, note ⁶), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in hdm¹bfrk. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

^a That is, in the fourth pāda of x. 45. 3: *dṛtiṃ vahethe madhumantam āśvinā*.

20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuṇa.

काव्यावाप्रेयी ऋक् hdm¹, काव्यावा आमेयृक् r, काव्यावाप्रेर्द्धक् b, काव्यावा सपे ऋक् fk.—परं हि यश्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namah*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्यनमन्नमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यचेति fkr⁵r⁷, यचिति b, यचेती^o hm¹, यास्वैन्द्रे r.—^oइन्द्रोऽखलखलो hm¹, चन्द्रोऽखलखलो r, सुसलोऽखलखलो b fkr⁵r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramanī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Ṣaḍguruśisya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma^c.

चर्मोधिषवणीयं वा hdr (Ṣaḍguruśisya, Sāyana), चर्मोधिषवणीये (वा?) r⁵, द्वे चर्मोधिषवणे b, द्वे चर्मोधिषवणे fk.—सोमं वाच्यं प्रशंसति hm¹r (Ṣaḍguruśisya, Sāyana), सोमोपाख्या प्रशंसति bk, सोमपाख्या प्र^o f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. ^b According to a marginal note in h, *tu* has here the sense of *ca · tuś cārthe*: *tena colūkhala-samuccayaḥ · mantra-liṅga-saṃvādāt*. The Sarvānukramanī has *yac cid dhi aulukhalayau, pare* (7, 8) *mausalyau ca*. ^c There is no reference to Soma in the Sarvānukramanī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya gntyā carnapraśaṃsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramanī: see Ṣaḍguruśisya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^o is quoted by both Ṣaḍguruśisya and Sāyana on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्वेत्यु° MSS. and r.—आश्विना तुचात् m¹, आश्विनात्तुचात् r, आश्विना तुचात् hfk b, आश्विनं तुचम् r¹.—आश्विनादुत्तरः hr, आश्विनादुत्तरः m¹, आश्विनित्युत्तरं bfr⁶ i⁷, आश्विने सुत्तरं fk.—कस्त उषस्यस् hd, कस्त औषस्यः r⁵ i⁷, कस्त औषसस् b, कस्त औषोषसस् fk, त्वन्य उषस्यस् r. The Sarvānukramanī has the form उषस्य here: परी तुचावाश्विनो-षस्यौ.—The end of the *varga* is here marked by २० in m¹ bfk.

* Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvināu* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvināu* is here represented by *āśvinā*, which I have preferred to read before *tīcāt*, as it is better that *uttara* should be immediately preceded by its ablative.

21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)^a rejoiced in mind gave to Śunahśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

* Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-vāda*).

यत्वं hr³ fkr² r⁵ i⁷, यत्तम् b, यत्तम् r.—एन्द्रे च hr, ऐं एतद्वे वे b, एन्द्रे इ f.—अस्ते र्यवाद् hrb, अस्ते र्यवाद् m¹, अस्ते र्यवाद् fk.—द्रस्तेति तु hr, द्रस्तेति b, द्रस्तेति fk.

* That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyām* (*devatāyām*) *vadat* *artha-vādān*.

105. (In) 'I invoke' (*hvayāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuna, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽयं r, पादो मयो h, पादो मेयो m¹, पाद यये b, पादे स्ताप fk.—तृतीयो रात्रिसंखावः hdr, तृतीये रात्रिसंखावः m¹, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r⁵, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31-35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पक्षैतानि hdm¹, पक्षैमाति bskr.—इहा hm¹r³bkr¹r⁵r⁷, इह्या r.—प्राप्य hr, प्राप्तः bskr⁵.

^a Cp. Ārsānukramapī i. 11.

^b Loc. cit.: aṅgirasah sutaḥ.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (*krīlam*: i. 37) are to the Maruts^a. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, ०त k.—क्रीळं hdm¹, क्रीलं r, क्रीलां fk, क्रीलं r⁷, कूलां b.—उत्तिष्ठ B, सूक्तमुद् hm¹r. I have preferred the former reading because the Sarvānukramapī has उत्तिष्ठ . . ब्राह्मणसत्यम्.—The end of the *varga* is here marked by २१ in hm¹fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramanī has *krīlam* . . *mārutam* hi, that is, '*krīlam* (i. 37), as well as the two following, is addressed to the Maruts' (hi by the *paribhāṣā* meaning 'three').

22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (*stanzas*) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भ्यो ह्यस् hm¹, पौष्णं स पूषन्वद्भ्यो र, पौष्णं स रौद्वय षड्वादिति f, पौष्णं सं रौद्वय षड्वादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वरुणेनाच hm¹r, वरुणेनास्य B.—संस्तवः hfk, संस्तुचः b, संस्तवः r.—उक्तमवधिष्या r, उक्तमवृषिष्या bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109^{ad}-111 are wanting in A; m¹ has them as well as B.

* In iii. 39: *ādeśād daivatam jñeyam . . . na śakyam līngato . . jñātum*. ^b That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*līnga*): yet in some places (*kvacit*) it (the deity) is stated^a: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time^b (with Agni).

संस्तुताः fkb, इति च स्तुताः r.

^a This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*līngāt*). ^b These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragāthā couplet^a the Aśvins are (here)^b praised with Dawn who bears her characteristic mark (*līnga-bhāḡ*)^c. 'Here is Soma, O bounteous ones' (*ayam somaḥ sudānavah*: i. 45. 10^{ad})^d

तिस्रः सौम्यो bm¹, तिस्रः सौम्यौ fk, तृचः सौम्यो r. The Sarvānukramaṇī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—प्र प्रापये b, प्र चपये r, प्र ये m¹fk.—प्रगाथेनाश्विनौ स्तुतौ r, प्रगाथेने श्विनौ b, प्रागाथिषि मे श्विनौ स्तुतौ fk, प्रागाथातिमे ये श्विनौ स्तुतौ m¹.—सिद्धभावा m¹fk, सिद्धभावो b.

^a That is, a couplet consisting of a *brhatī* and a *satoprhatī*. ^b That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādya dṛco 'svy-uṣaṣām ca*. ^c That is, she is mentioned by name (as well as the Aśvins and Agni). ^d As his *pratīka* seems to be necessary, and 111^{ab} looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *śiraḥ* and note ^b), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities^a. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{cd} is wanting in A and m¹.—यास्को r, यास्वी b, स्का fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113^d) in m¹, not at all in h^d.

^a Cp. Sāyaṇa, Introduction to i. 45: *ayam soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivah*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोषसे hdm¹, सहोषसे bfk^r.—संस्तुतः bfk, संस्तुतम् hm¹r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Cp. Sarvānukramaṇī: *antyaḥ teco rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Śatarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिर् r⁵, रोगापनुद्धि r³, रोगापनुत्तिम् m¹, रोगोपनुत्तिर् f, रोगोपनुद्धिम् h, रोगोपनुत्तं r.—द्विषद्वेष r, द्विषद्वेष hm¹ bfk, (अर्धर्वं तु) द्विषद्वेषद् r⁵.—ऐन्द्रः सव्यः h^dr, ऐन्द्र सव्य m¹, ऐन्द्राण्यष्ट r⁵, ण्द्र सत्य b, व्य इ सत्य f, व्यवी षत्य k.

^a Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to Rgvidhāna i. 19. 4: *uttamas tasya cārḍharco dviṣaddveṣa itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tiṣyordhvamahasa (ādityena sahiyasā &c.)*. ^d Savya being the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son^a, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm¹, इक्षितो b, इक्षतो fk, इक्षतो r.—वज्रयेव hm¹, वज्रेव r, अजय च fk, वजयो च b.—भूत्वये A, भूत्वये m¹, भूत्वये r, भूत्वये fk.

^a Cp. Sarvānukramanī. *aṅgirā indratulyaṃ putram ichann abhyadhyāyat: savya stīndra evāsya putro 'jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*mudhyama*)^a.

बुद्धसूक्तमहासूक्ता hr bfk, Sarvānukramanī, बुद्धसूक्ता महासूक्ता m¹, Ārsānukramanī, Sarvānukramanī, v. r.—अन्ये hr, Sarvānukramanī, अन्ये b, अन्ये fk.—मध्यमाः hm¹rbfk, Ārsānukramanī, माध्यमाः Sarvānukramanī, AGS. iii. 4. 2 (शतर्चिनो माध्यमाः . . . बुद्ध-सूक्ता महासूक्ताः).

^a Cp. Sarvānukramanī, Introduction ii. 2 (शतर्चिन आन्ये मण्डलेऽन्ये बुद्धसूक्तमहा-सूक्ता मध्यमेषु माध्यमाः); Ārsānukramanī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146, see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to Vaiśvanara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

भू चिद्यत्तु hdm¹r, न चिद्य तु b, न चिद्य तु f, न चिद्य न k.—वह्निमापेयमुत्तरम् m¹b fkr²r⁶r⁷, आपेयं तु ततः परम् r.—117^{od} and 118^{ab} are wanting in hd.—The end of 'he *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vṛṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राश्वस्यै ततस्त्रीणि m¹r, ऐन्द्राश्वसा चीणि b, ऐन्द्राश्वसा इचणि fk.—शश्वति वामिति hm¹r, शश्वदिनानि तु f, शश्वदिनानि तु bk, षड् देपदानि तु r⁶r⁷.

119. are ten addressed to the Aśvins^a; (the hymn) 'These' (*imāni*: viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns^c are praised incidentally (*nīpātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानीमानीती° hd, दशाश्विनानमानीती° m¹, दशाश्विनानीमानि b.—इन्द्रावरुणयोः स्तुतिः r, °इन्द्रावरुणयोः स्तुतिः hd, °इन्द्रोत्तुल्लयोः स्तुतिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇī on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁵r⁷ read:

उपान्वं सप्तमे धर्चं न मैत्रावरुणं विदुः ।

—सौपर्णीयास्तु hbfk, सुपर्णीयास्तु m¹.—याः काश्चिन् hr³bfr⁵r⁷, यास्ताश्चि k, काश्चिच्च r.—निपात° hr, निपाता b, निपाता k, निपाताः fr⁵r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vāḥkhiya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇī, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the Rgvidhāna 1. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāṇi pavitrāṇi sūktāṇy ekādāśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. *śasvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, Rgvidbāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śasvan nāsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.
^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508.
^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nīpātini*, not *sūktabhāḥ* or *rgbhāḥ*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74–79), 'Going forth' (*upaprayantāḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasah*: i. 79. 1–3) is (addressed) to the middle Agni.

सूक्तानि आ° r, सूक्तान्या° hm¹ b, सूक्तानामा° fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned^a. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,

इत्येति hd, इक्येति b, इच्छेति fkr²r⁵r⁷, इत्येति r.—निपातिताः b fkr, निपातिनः hru¹.—प्र ये ततः hrf, प्र येत्ततः k, यये ततः b, प्रयत्ततः m¹.

* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyah . . atharvā . . manuḥ . . teṣaṃ nīpāto bhavaty aindrūm rci*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two ^a (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadraḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9) ^b.

चत्वार्यो नो hbr, चत्वार्यामौ fkr².—वैश्वदेवे hm¹, वैश्वदेवे r, वैश्वदेवेर् k, वैश्वदेवे fb, इति सूक्ते r¹r⁴r⁶r².—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (द्वे fk) देवानां सुतिर्मतः bfk, द्वे देवानां सुतिश्चत्तरा r¹r⁴r⁶r², द्वे देवानां सुतिं विदुः m¹.—मद्रं r, मद्रं hm¹fk, मद्रं b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122^{cd} and 123^{ab} are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २४ in hbfk, but in m¹ after 123^b.

^a I supply *rcau* here, and take *punaḥ* to indicate a repetition of *dve* (row). ^b There is no reference to these four stanzas in the *Sarvānukramanī*.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)^a desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauḥ*: i. 89. 10) the majesty of Aditi is told.

तुषे br, तुषो fk, तुषस् hm¹.—मध्वपीष्यते r, मध्वपीष्यते fk, मध्वपीष्यते b, मध्वमिष्यते hdm¹.—After 123^{ab} r adds the following line (omitted in Am¹bfk):

शान्वर्यां शं न इत्येषा वैश्वदेवो ऋषिष्यते ।

—वाधिता^o hm¹r, वाध्यते br²r⁵r⁷, वाधते fk.

^a That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīṣomau*: i. 93) is (in) praise of Agni associated with Soma.

श्रीषसम् b, श्रीषस्यम् hm¹r, एषस्यम् fkr², एधस्यम् r¹r⁴r⁶.—ससोमस्या° hdm¹, च सोमस्य r, च सोमस्या° fkr, च सोमस्या° b.

125. After Gotama (74–93) the son of Uśij (Kaksīvat comes : 116–126); after the seer Paruchepa (127–139) follows Kutsa (94–115); after Kutsa, Dīrghatamas^a (140–164): always (*śaśvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गोतमाद् hdr, गौतमाद् m¹bfr, Anuvākānukramanī.—In r¹r⁴r⁶, 125^{ab} reads as follows :

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शस्यते द्वे एवमधीयते hm¹r³, इति ते द्वे एवमधीयते r¹r⁴r⁶, चेत्यमध्येतारस्त्वधीयते r⁵r⁷, चेत्यमध्येतारस्त्वधीयते b, सस्यत्यमध्येतारस्त्वधीयते f, सस्यत्यमध्येतारस्त्वधीयते k.—The end of the *varga* is here marked by २५ in hm¹bfr.

^a That is, while the order of the Śākalas is Gotama, Kutsa, Kaksīvat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kaksīvat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalās, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD., vol. i, p. 146). *kutsāḍ dīrghatamā ity esa tu bāskalākāḥ kramāḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

26. RV. i. 94–111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{abc}) of the stanza 'Foremost, O Gods' (*pūrva devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदस्य hm¹r, जातवेदसं bfr⁵r⁷.—षोडशर्चम् hdm¹, षोडशर्चं r, षोडशीर्चं f, षोडशर्चम् b.—126^{cd} is found in hm¹r, but is omitted in bfr⁵r⁷.

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*pra-kṛta*)^a.

The last hemistich (i. 94. 16^{cd}) is (addressed) optionally (*va*) to the six (deities) praised, whereas in 'Foremost' (*pūrvāb* : i. c. p. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m¹r.—यथा h. l¹r, सुतामो r¹l⁴, सुतामो r⁶.—तु वा यथा¹ r³r⁷, यथां च b (one syllable short), यथां hm¹rf (two syllables short).—पादेषु तृभिः fk, पादेषु तृभिः b, पादेः सुनिभिः hm¹r.—127^{ab} in hm¹r (wanting in bfr⁵r⁷). In r⁵r⁷, the four pādas of the triṣṭubh stanza 126^{ab} and 127^{cd} have been turned into four anuṣṭubh lines as follows:

इमं कुत्स आङ्गिरसो ददर्श आतपेदसम् ।
पूर्वा देवास्ततो देवास्त्रिभिः पादेषु संस्तुताः ॥
योऽङ्गिरसं तथा सूक्तं जगाद चतुरित्यसौ ।
अन्वेष्टधर्मे तु वा यथां त्रिङ्शोक्तानां स्तुतौ गणः ॥

These MSS. also insert 125^{cd} between the first and second of the above lines.

^a There can be no doubt that 126^{cd} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{cd} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Grtsamada, Vasiṣṭha^b, Nodhas^c, Agastya^d, Vimada^e, Nabhāka^f, Kutsa there are no similar (*samānadharmīṇaḥ*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदका hm¹r¹r⁴r⁶, नोदके bfr.—अङ्गिरसेषु hm¹, अङ्गिरसे dbr, अङ्गिरसे f.—द्विदेषु bfrk, द्विदेषु m¹.—समानधर्मिणः hm¹r³bfr²r⁵r⁷, समानधर्मिणः r.

^a In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent.

^c Seer of i. 58-64: 58, 60-64 and with the same refrain.

^d Seer of i. 166-168 which end with the same refrain.

^e Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi so made . . . vṛkṣaṣaḥ*.

^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhañām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārsānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. ⁸ Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auṣasa, 'He in the ancient way' (*sa pratinathā*: i. 96) is to Agni Dravinodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

श्रीषसायामये hd, श्रीषसामये bfk, श्रीषसामये m¹.—द्रविणोदसेऽमये hm¹, द्रविणोदसे वरं b, द्रविणोदसे वरं fk.—वैश्वानरस्वेति rfk, वैश्वानरस्वेति ये hdr³, omitted in b.—1 has उत्तम after वैश्वानरीयम्.—129^{cd} is omitted in r¹r⁴r⁶.

^a Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākāpūṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदस्यं m¹b₁, जातवेदस्य fk.—सूक्तसहस्रमेक¹, सूक्तसहस्रमेक m¹, सूक्तसहस्रमेक k, सूक्तस्य सहस्रामक b.—कश्यपार्षं m¹r (Sarvānukramaṇī), कश्यपार्षं b, कश्यपा चक्षि fk.—130 is omitted in A. After 130 Mitra adds from one (r⁵) or two (r⁵r⁷) of his MSS. three lines not found in A or bfk²:

वृचाद्या सहस्रचीनां सूक्तं नानाविधं भवेत् ।

नवनवतिः पञ्चलक्षा चक्षुः सचतुःशतम् ।

नानादेवतमेकार्षं छन्दोभिस्त्रिसुत्पथम् ॥

^a The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated lines in R cp. the śloka in Śaṅguruśisya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i.e. subtracting one for the first, RV. i. 99, which is not a khila). cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaṅguruśisya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*rsyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārsānukramaṇī makes no mention of them. ^c Pādas acd, though ending like tristubhas, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100–104)^a; there are (then) three (105–107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the *varga* is here marked by २६ in hm¹bfk.

^a The Sarvānukāmaṇī states RV. i. 101. 1 to be *garbhāsrāviny upanīṣat*, and in Rgvidhāna i. 23. 3 it is described as *garbhāpramocanī*.

27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāṇṛki*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी° r, शाला° hm¹r³i⁶, शला° b, शिळा° f (cp. RV. सालावृक).—गाः सर्वास् hm¹r, ताः सर्वास् Br³.—एवापजहृरे r, एवोप° hd, एवो° m¹, एवाच bfk, एवाप्य° r⁶r⁷.

^a Cp. RV. i. 105. 18: *aruṇo mā sakṛd vṛkuḥ pathā yantaṁ dadarśa hi*. ^b Cp. RV. i. 105. 17: *trītaḥ kūpe 'vahiṭaḥ*. ^c On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)^a.

स तच सुपुवे सोमं hm¹r, तच सोमं सुवावासी bfk r⁶r⁷.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac chuśrāva brhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m¹.—तत्त्वतः m¹, तत्त्वत् b, तत्त्वत् r, तत्त्वं fk. —सर्वदृक्त्वं m¹, सर्वदृक्त्वं fb, सर्वदृक्त्वं k, सर्वं दृक्त्वं r. —क्व m¹fk, क्व b, च r. —वक्ष्यस्यार्थम् r, वक्ष्यस्यार्थमूखि° b, वक्ष्यस्यार्थम् f, कूप-स्यार्थम् m¹.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृनामि m¹fk, क्षुपे कृतामिर् b. — व्रणितान्यङ्गान्येवामवेक्ष्यम r, व्रणितान्यङ्गान्येवामवेक्ष्यम b, व्रणनान्यङ्गरेवामवेक्ष्यम fk, व्रणानापङ्गरेवामवेक्ष्यम m¹. — सर्वानहं m¹r, सर्वानह bf, सर्वजह k. — °को न पश्यति bfr, °को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m¹br, °देवा गणास् hfk. — जग्मुस्त्रितस्य hdm¹, जग्मुस्ते तस्य r, आजग्मुस्तस्य bfr²r⁵r⁷. — The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्यतिस्त्रितस्यैतत् hdm¹r, बृहस्यतिस्त्रितस्यैतं r¹r⁴r⁶, बृहस्यतेस्त्रितस्यैतत् f, बृहस्यतेति तस्यैत b. — सूक्तस्य hdm¹bfk, सूक्तं r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣa*.

138. (The verse) 'I praise' (*ile* : i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^cd-25) should be (regarded as) addressed to the Aśvins^a. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

°पृथिव्योर् br⁵r⁷, °पृथिव्यौर् fk, °पृथिव्याद् hdm¹r. — °क्षेति आमेयः r, °क्षेत्यामेय b, °क्षेचेत्यामेयः r⁵r⁷, °क्षेत्यादामेयः hdm¹, °क्षेत्याग्रयनि fk. — रात्र्युषसोः m¹r, °सो fk, °स b, रात्रिषपस्ते b.

^a Cp. the quotation in Ṣaḍguruśisya (p. 93) from the Devatānukramaṇī: *ile dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āśvinaḥ tac ca sūktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं $hm^1 r^1 r^4 r^6$, ततः सौर्यं bkr .—स्वन्त्ये न्या Am^1 , स्वन्त्ये अर्धर्ग r , स्वन्त्ये अर्धर्ग fk , स्वन्त्ये अर्धर्ग b . The reading of A is supported by the Sarvānukramāṇi: *antyā duḥ-svapnanāśini*; cp. also Rgvidhāna i. 25. 1; Sāyaṇa on i. 120. 12; Pischel, *Vedische Studien*, i, p. 1.—माश्विनी Ak, माश्विनी Ib.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuh*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

प्रोषसे पृथुवत्तरि hdm^1 , प्रोषसे पृथुवत्तरि r , प्रयुवः पृथुर्वै अथोषसे b , यवः पृथुर्वै अथोषसी fk .—दानं च $hm^1 r$, दानं तु $bkr^b n$.

^a 140^{cd}-150 are quoted in the Nīrmaṇḍaṇi on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmāns^a.

काशीवतं कदित्येति hdm^1 , काशीवतं कदित्याति $r^1 r^3 r^4 r^6$, काशीवतं वादित्वे b , काशीवतं वादित्वेति fk , काशीवता विदित्वेति r .—141^{cd} and 142^{ab} omitted in fk ; 141 omitted in n .—परोक्षं hdr , परोक्षे br^b .—The end of the *varga* is here marked by २८ in $hdm^1 b$, but after 141^b in fk .

^a It is mentioned as *parokṣavarsavaleva* in the Kauṣītaki Brāhmana xxiv. 9 (one of the sections on the Svarasāmāns); cp. below, v. 44, 45.

29. Story of Kaksīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*kila*), Kaksīvat fatigued on the way fell asleep within the forest.

स्वनिषयं $hdbr$, स्वं निषयं n .—किञ्च hdm^1 , प्रति br .—142-153 wanting in $r^1 r^4 r^6$ (142^b and 153 both end with the word किञ्च).

^a That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो h m¹ r n (d), भावयव्यसुतो b, भावयव्यसुतो f k r⁵ n (a b). The reading सुतो is supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यस्य पुत्रः ।—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथेनं h d f r, अथेन k, आथेनं b, आहिनं n.—गोचाविरोधतः h d b f k r, गोचावरोधतः n.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः h d m¹, तदा b f k r, तथा n.—145^{cd} and 146^{ab} are omitted in r⁵.

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments^a,

कन्या b f k r⁵ n, कन्यां h d m¹ r.—दशभारविभूषिताः b, दश भारविभूषिताः n, दश भारविभूषिता f k, दश भारसमन्विताः r⁵, दिव्याभरणभूषिताम् h d m¹ r.—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २० in b f, not in h m¹ k.

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथांश्चावान् h, रथान्श्चावान् d, रथांश्चावो b, रथांश्चास्त्र r⁵ n, रथांश्चास्त्र f k, रथान्श्चास्त्र r, रथान्श्चास्त्र m¹. (The word श्चावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—वीङ्गान् वे hdm¹r, वीङ्गश्च b, वीङ्गोश्च: r⁵n, वीङ्गोश्च: fk.
(The word *vīṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—धनकूपं hdm¹fk, धनकूपं r, धनं कूपं bn, धनं कूपं r⁵. (I have preferred *धनकूपं* as a dvandva owing to the following *गजाविकम्*, and because this reading occurs in B as well as A.)

* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i. 126. 3. Op. critical note on *kanyā daśa* above, 146. ^b A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth^a.

बुधभाणां च hm¹r, बुधभाणां bfk, शतमश्वानां r⁵n.—एतदुत्तरसूक्तेन hdm¹r, एतत्तुत्तरं सूक्ते r⁵n, एतत्तदुरे सूक्ते b, एवं तदुत्तरं सूक्ते fk.—शतमित्यादिनोदितम् hm¹r, शतमित्यादि बोध्यते r⁵, बोध्यते b, सूच्यते fk, व्यूच्यते n.—The line 148^{ed} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{ed} being taken by the following line in A and m¹:

गवां सहस्रं षष्टिश्च^b सर्वाः खल्वरिधायसः । ^b hdm¹, षष्टीश्च r.

This line must be spurious, as it repeats the sense of 149^{ed}, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148^{ed} is more appropriate here, as it interrupts the sense after 150.

* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

गवां चैव br, गवांश्चैव hm¹fk.—वधुपाधिकम् br⁵, वध्यताधिकम् m¹, वध्यथाधिकम् hfr, वध्यथादिकम् n.—149, 150 omitted in d.

* The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chalam aśvān . . vadhūmanto daśa rathā-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kaksīvat, who obtained^a (all this) from Svanaya Bhāvayavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm¹rbfk, ततः r⁵n.—The end of the *varga* is here marked by ३० in bfm¹, not in hd.

^a The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāsaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh*: 125. 2).

The three ślokas 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramaṇī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काशीवंतं m¹, कशीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh*: i. 125. 2).

प्रातरित्युक्ते m¹, प्रातरित्युक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāsaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)^b.

यामिः hm¹r, यानि bfk.—राज्ञां hm¹r, राज्ञा bkr⁵.—प्रतीयाद् hdr, प्रतीयात् r⁵r⁷, प्रतीयात् k, ता प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m¹, (सुती) दृष्टा चासु वरिष्ठ r⁵r⁷, दृग्दरिष b, दृस्वरीष fk.

* Otherwise called 'Praise of Gifts' (*dānastuti*) on the relation of the latter to Nārāyaṇī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

^b After 154 m¹ adds the following three lines (=iii. 82):

विभक्त्युति तद्विवाद् बह्व्यवयवश्च तत् ।
आशीर्वादेषु संज्ञासु कर्मसंज्ञासु देवताः । ७०
बह्या ह बह्व्यवच द्विपदे यत्र संसृते ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife^a. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संप्रवादो दूचेन hm¹r¹r⁴r⁶, द्वे ऋषी संप्रवादः fk, द्वे रिषी संप्रवादः b, द्वौ ऋषी संप्रवादः r.—संप्रवादं r, संवादं bfk, संप्रवादो hdm¹.—रोमशयेन्द्रराज्ञोर् hm¹r, अस्मा-मवयव ताभ्याम् bfk, अस्म स्या अवयव ताभ्याम् r²r⁶r⁷.

^a Cp. Pischel, Vedische Studien, vol. i, p. 1. ^b iii. 155 iv. 3^{ab} are quoted in the Nītimāñjarī on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife^a (in connexion) with Indra. Brhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

दूचेऽस्मिन् m¹r³, दूचेऽस्मिन् b, दूचेऽस्मिन् hd, दूचेऽस्मिन् r.—156^{ab} is omitted in fk.—सुतां hm¹r, स तां fkr²r⁵, च तां n.—रोमशां r, रोमसां b, रोमशा hdfm¹, रोमशा k.—राज्ञे hrb, राज्ञो fk.—The last pada is repeated in b only.—The end of the *varga* is here marked by ३९ in m¹bfk, by २९ in hd.—After इति बृहदेवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

^a According to the Sarvānukramāṇī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Śāyana on i. 126, introduction, and on stanzas 6 and 7.

^b Śāyana also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

1. **Romaśā and Indra. RV. i. 127-136. Praise in the dual.**

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm¹r, तत्सर्वं Bn.—°गामाशु hm¹r, °गामाथ bfkn.—°सहायः hm¹bfk, °सखायः r, °समेतः n.—प्रोत्थार्चयत्तं hdr, प्रोत्थार्चयं तं m¹, प्रथार्चिव तं b, प्रथर्चितं तं fk, प्रथर्चितस्तद् n, प्रथर्चितोऽसौ r⁵r⁷.—विधिर्नैव राजा hm¹r, विधिना च राजा br⁵r⁷ (°ञ b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm¹r, दृष्टा r²r⁵r⁷, दृष्टा bfkn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बाल° hdfk, बाल° bk.—तं hbk, तां r—जगाद् उपोप मे r, जगादोपोप मे hdm¹, जगादोपोप मे f, जगादो योप मे b.—°या सांत्य hdm¹, सान्त्य r¹r⁴r⁶, °या शांb b, °या शांच fk, °यर्थाथ i.—प्रहृष्टः सो न्वव्रजत् hdm¹, प्रहृष्टोवाचव्रजत् r¹r⁴r⁶, प्रहरिषादन्वव्रजा b, प्रहरिषादन्वव्रजत् f, प्रहर्षादन्वव्रजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहर्षाद्, which leaves the sentence without a verb.—साथ hm¹r¹r⁴r⁶b, सोऽथ fkr.—पतिं पतिव्रता hm¹r¹r⁴r⁶, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

^a The quotation from the BD. in the Nītimāñjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvaṁ tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पक्षेष्वाणि m^1r , पक्षेष्वाणि $hdhfk r^5r^7$.—°व्युगच hm^1r , °व्युगेका r^5r^7 , °द्वं चिगव b , °द्वं चिग च f .—°पर्वतो $b f k r$, °पर्वता $h d m^1$ (as part of the pratika).—°त्वम् hm^1 , रक्त्वं $t u b f k r$, त्वम् $t u r^1r^4r^6$.—मेने इह यास्तः $hm^1r^1r^4r^6$, मेने यास्त $f k$, मेने यास्ता b , मेने यास्त एवं r .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*divat-stute*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अथ सुतः $hm^1r^1r^4r^6$, सूयेतर्षु r , सूयेतर्षो b , 5^{ab} omitted in $f k$.—पर्वतवद्भि यज्ञो m^1 , पर्वतवद्भि यज्ञो $r^1r^4r^6$, पर्वतवृद्धियज्ञो $h d$, पर्वतो विद्भि यज्ञो b , पर्वतो विद्भि यज्ञो r .—दिवत्सुतो m^1r , दिवत्सुतो $h d$, दिवत्सुतो b .—चेन्ममाहः $h d m^1$, चेन्ममाहः $r^1r^4r^6$, चेन्ममाहः b , चेन्ममाह r .—आ त्वा वायोर्धैव b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्धैव $f k$, आ त्वा वायोर्धैव $h d r^5$, आ त्वायोर्धैव r , आ त्वा यावो वाच m^1 .—The end of the *varga* is here marked by 9 in $hdhfk$, not in m^1 .

^a The Sarvānukramanī shows that *nava* must be read: *ā tvā śaṣṭ vāyavyam tu . . śīrṣam nava, caturthyādyaḥ pañcaindriyaś ca*, 'a *tvā* has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *śīrṣam* (136) has nine stanzas, the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*saṃstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (7^{ab}); the rest (7^{cd}) is distributed (in praise)^d.

पक्ष वरुणमिचदेवा $h b k$, पक्ष वरुणं मिचदेवा r .—दिवादिभ्यः $h d r$, दिभ्यः $b f k$, दिभ्य आयाः r^5 .—परे द्वे $b f k r$, पदे द्वे $h d m^1$.—द्वे द्वे पदे $h m^1r$, द्वे परे $b f k$, द्वे वा परे (संस्तुतो) r^5 .

^a *Divādiḥhyāḥ kathitābhyaḥ pare dve*; the Sarvānukramanī has *antye līṅghadevatye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*saṃstute*) as

opposed to *vibhaktā-stuti* (cp. Nirukta vii. 8, and above, i. 117). ° That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^a That is, Agni, Mitra, Varuṇa are praised separately (*vibhaktā-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra* : i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ* : i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities^a.

असु औषट् bfr⁵, एतत्सूक्तं hm¹i.—°देवतेषु hm¹r¹fk, °देवतेषु b.—The Sarvānu-kramanī, summing up the contents of this hymn, remarks *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm¹r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśāh*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs^a, stanzas with two verses (*dvaipadāh*) or with three (*traipadāh*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्धुचः hm¹r¹r⁴r⁶, संखवः r, संखव bfk.—पादार्धर्चा bfk, पादा अर्धर्चा hd, पादा अर्धर्चा m¹, अर्धर्चा r¹r⁴r⁶ and अर्धर्चा r (both without पादा).—चैपदाश्च hm¹r, चैवदाश्च b, (२) वैश्वदाश्च f.—वैश्वदेवाः hm¹r, °देवा bfk, °देव्यः r⁵r⁷.

^a Cp. above, ii. 133: *pādāṃ vā yadī vārdharcam rcaṃ vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me* : i. 139. 9) praises either the (ancient) seers or himself^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nīpāta-bhāṅ*) in it.

दध्यङ् ह मे hd, दध्यङ् न m¹, दध्यङ् मे r, दह मे bfk.—ऽस्वामात्मानं वा तेषु r, स्वामात्मायं वा तेषु bfk, वाचवीणः स्तौति Am¹.—शंसं वज्र Am¹, शंसं स्वजम् b, शंस-
न्वजम् r, संसत्त्वजम् fk.—तस्मां तु bfr, स्वेव hdm¹r¹r⁴r⁶ (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm¹.

* The reading of A appears to be a corruption, because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśamsa* is used along with the present *stauti*.^b *Tasmād* seems to mean: since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza.^c The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhrgu^a.

* This and the next four ślokas (11-15) are quoted in the *Nītimāñjarī* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him:

कनीयान् hm¹r¹r⁴r⁶, यवीयान् br, अन्नवीद् fk n.—प्रत्यभाषत Am¹, प्रत्यवेधत fkrn, प्रत्यवेधत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिवेधं hm¹r, तं शुक्रप्रतिष्ठानं r⁵, तं शुक्रप्रतिधातं bn, ते शुक्रं पतिष्ठानं fk.—
न समर्षं बृहस्पतिः hm¹r, बृहस्पतिरमर्षयत् fkr⁵n, बृहस्पतिर्यमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness).

तं गर्भं hdm¹r, गर्भं तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

अतपदेवान् $hm^1r^4bfkr^2$, अवददेवान् $r^3r^5r^7n$, ऽत्यतपद्देवान् r .—अवदद्याद् hm^1r^3b
 fkr^2r^5n , एतस्याद् r .—तन्नेचे m^1 , तं नेचे hdb , वन्नेते fk , (देवा सु) ता नेचे r , तस्याची
 $r^1r^4r^6$.—सः $hdbfk$, इ m^1 , च r .—The end of the *varga* is here marked by ३ in bf, not in
 hdm^1k .

4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āprī hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यपे: पराणि षट् br , षड्भिः त्वयि तमित्यतः $r^1r^4r^6$, प्राष्टावपे: पराणि च hm^1r^3 .
 As all the MSS. have चतुर्मिद्, i. e. 140-144 (deducting 142, the Āprī hymn), the reading
 of B (तम् and षट्) must be right; that of A (म, 143, and षष्टौ, 143-150) would include
 143, 144, which have already been mentioned.—16^{ab} is omitted in f, the whole of 16 and
 17 in k.

^a That is, i. 140, 141, 143, 144. An Āprī hymn, when interrupting a series of hymns,
 is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuna are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

युक्तिर् br , युक्ति fm^1 , युक्ति hd .—मैचीन् m^1 , मैची $hbfr$, मिची d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं लेब hdm^1r , दितिं यावः br^5r^7 , दितिं यासु fk (i. e. the reading of B is यावः
 for लेब in A).—कुत्से वेह hm^1rb , कुत्से वेह fk , कुत्सो वेह r^5r^7 . — 18^b = v. 87^b, vi. 94^b,
 viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni
 according to Śaunaka's view stated in the next line: hence 'Aditi or Agni' ^b That

is, in RV. i. 94. 15.

^o Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasāṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154–156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19^{ab} in the text is that of hm¹r, ऋषिरग्नेः प्रसक्तत्वाद्ब्रह्मणीनन्व-
कीर्त्तयत् r⁶, ऋषिरग्निप्रसक्तत्वाद्ब्रह्मयान्वकीर्त्तयत् b, ऋषिरग्निप्रसक्तत्वाद्ब्रह्म या त्वम-
कीर्त्तयेत् fk (°प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1–3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्ष्यति ऋभिर् hd (cp Sarvānukramani ऐन्द्रश्चावसृचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्ष्यतश्चभिर् m¹r³, ता वां चतश्चभिर् r⁶r⁷, वा चा चतश्चभिर् bfk, प्र वः पानां चतुर्भिस् (तु) r. Here we see not only how easily चतश्च° is substituted for च तश्च°, but the masc. form चतुर्भिः for the fem. चतश्चभिः in the BD.—ऋभिर् hm¹r³bfkr⁶r⁷, तु r.—ता वानित्युचि hm¹r³br⁶r⁷, वाक्यमित्युचि fk (°त्युचि k), ऋषित्वित्युचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m¹.

5. Story of Dīrghatamas (continued).

21. ^a His attendant slāves, being weary, bound the aged and blind Dīrghatamas and cast him down^b into the waters of the river.

परिवारिणः hm¹r, परिवारकाः Bn.—बध्वा hdm¹r¹r⁴r⁶, वधा b, बध r, -ञो fk, अपो n.—अवाद्भुः r¹r⁴r⁶ (RV. i. 158. 5), अपाद्भुः hm¹fk, उपाद्भुः r, आद्भुः b.

^a The following four and a half ślokas (21–25^{ab}) are quoted in the Nītimāñjarī on RV. i. 18. 1 and i. 158. 5; cp. Śāyana on RV. i. 158. 3, 4. ^b Cp. RV. i. 158. 5: *dāsā yad iṃ susamubdham avādhuḥ*; cp. Nirukta iv. 6: *tritaṃ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast^a.

चैतनो hm^1r (=RV. i. 158. 5), चैनतो $r^1r^4r^6$, चैत fk , चैतनो b .—अपाहनत् hdr , उपाहनत् m^1 , अपाहत fk , अपातह b , अपाहरत् n .

* Cp. RV. i. 158. 5: *śiro yad asya traitano vitaksat, svayam dāsa uro aṃsāv api gḍha*.

B 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता Bn , सहसा m^1 .—वृतं $m^1r^5r^7n$, वृतां fk , वृतः b .—अन्यदृष्टैव $r^2r^5r^7$, अन्यदृष्टैव fk , अन्यदाष्टैव b , अन्यदृष्टैव m^1 .—ततोदोन्मोहित b , ततोदोन्मोहितो $r^2r^5r^7$, ततोदोन्मोहिति (भृशम्) m^1 , ततोदोन्मोहिति (भृशम्) fk , न तु दानहतो n .—This śloka is omitted in hdr , but is found in $b f k r^2 r^5 r^7 m^1 n$.

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Anga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तत्तम्र b , तं गुपं $r^5r^7n(g)$, तत्तम्र $fn(ab)$, तनयं n , नद्यः सर्वाः hdm^1r (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुद्विपत्) is highly probable.—समुद्विपत् fkr^5r^7n , समुद्विपत् b (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुद्विपत् hdm^1r . The form उद्विपत् occurs again below, iv. 88.—युक्तां $m^1r^2r^5r^7$, युक्तोम् b , युक्तम् fk , दासीम् n .—24^{cd} is wanting in hdr , but is to be found in Bm^1n .

* Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāh*, 'the most motherly streams did not swallow me up.'

^b I have changed this acc in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him); after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राज्ञा $m^1r^2r^5r^7n$, राज्ञां $b f k$.—प्रहितां दासीं भक्तां $r^2r^5r^7$, प्रहिता दासी भक्ता $m^1 b f k$, प्रहितां चाल्वा शुद्धां n .—मत्वा महातपाः $r^2r^5r^7$, मत्वा मतपाः b , मत्वा मतयाः f , मत्वा रमे तथा m^1 , (मत्वा) रमन्मुनिः n .—25^{ab} not in hdr , but in Bm^1n .—जनयामास चोत्थाय hdr , सोऽजीजनहश्चैकान् $b f k r^2 r^5 r^7$ (एकाद् $r^2 r^5 r^7$), सा च कक्षीवतं जज्ञे n .—25^{cd} omitted in m^1 .—The end of the *varga* is here marked by ५ in hdb , by ६ in f , not at all in m^1k .—In hd the *varga* has only three ślokaas.

6. Ditties of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āśvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाव चैव hm¹r, गुहाव विव bfk, गुहावेति व f (सुताभ्याम्) r⁵r⁷—*वी तु hm¹r, *वी ते b, *वी त fk, *व्या त r⁵r⁷.

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*Urmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led

परे bfk r⁵r⁷, परं hm¹r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुधास् m¹r, सयुधास् hdbf, सयुधास् k.—तस्म m¹bfr, तच्च hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c and of the oblation (*havis*)^d,

मविष्यं चाह भूतवत् hm¹r²r⁵r⁷, मविष्यंतं च भूतवत् bfk (*तत् f), इविष्यं चाह भूतवः r.—तस्म m¹, तस्मन् hd, तस्मिन् r, तत् bfk.—मांसस्य भूतस्य hm¹r, सीनस्य च मांसस्य bfk r⁵r⁷ (*नस्यं r⁵r⁷).—चरुणां r⁵r⁷, चतुर्णां hm¹r³, चतुर्णां r, चरुणां b, चरुणां fk.—इविष्यसाद्या hm¹r³1, हविष्यासाद्या r⁵r⁷, क्रिविष्या bfk.

^a Cp. i. 162. 9: *āśvasya kṛaviṣaḥ*; see also 10, 12, 13. ^b The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm¹r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

māṃsaṃ . . *sūnayaṁ* *ābhṛtam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *carūṇām* occurs. ° The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsa*) and upper covering (*adhivāsa*)^a, and of his body (*gātra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śūla*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*)^f laudation.

यद्विशस्यं च कीर्तितम् $hm^1r^3kr^2$, यद्विशस्यं च कीर्तनम् fb , यद्विशस्यं च कीर्तनम् r^5 , स्वधिते च प्रकीर्तनम् r (by mistake from the next line).—गावस्य मूलस्युषानां m^1 , गावस्य मूलस्युषानां (no च) hd , गावस्य मूलस्युषानां च r^2r^5 , गावस्य मूलस्युषानां च b , गावस्य मूलस्युषानां च f .—The end of the *varga* is here marked by \ddot{d} in m^1bfk , not in hd .

Both *vāsa* and *adhivāsa* occur in i. 162. 16. ° The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ° Cp. i. 162. 18: *gātrā* . . . *paruṣ-parur* . . . *vi śasta*; cp. 19: *āsvasya viśastā*, and 20: *mā te* . . . *aviśastā* . . . *gātrāny asinā mithū kah*. ° Cp. i. 162. 11: *te* . . . *abhi śulam nihatasya*. ° The word *sthūṇā* does not occur in the hymn, but its equivalent *āśva-yūpa* is used in i. 162. 6, and *svaru* in 9. ° The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)^c is stated to be addressed to the All-gods.

आगस्य $hm^1r^3bfkr^5$, आगस्य r .—सह युतिः m^1r , सह युतिः b , च कीर्तनम् fkr^2r^5 , च प्रकीर्तनम् b .—चाच इच्छा^o r , चाचिच्छा^o MSS.— 31^{ab} is omitted in d , 31^{ed} in f .

^a The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). ° In i. 162. 2 along with the goat. ° The term *asyavāmīyaṃ* (*sūktam*) is also used in Rgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तच्च b, त्वच्च r, वच्च h d.—चाच कीर्तनम् hm¹r, चानुकीर्तनम् b.—32^{ab} omitted in fk.—
वक्षामि bm¹, वक्ष्या fk.—चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents
of RV. i. 164. 1 make the emendation आतर्म् certain.—32^{cd} wanting in h d r.

^a Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, *Rgvidhāna*, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)^a: (his) seven rays are praised^b.

आता तु h d r, आ तु m¹, आता च bfk.—तृतीयोऽच hm¹r, तृतीयोक्तः r⁵, तृतीयोक्तं bfk.—सुताः hm¹r, सुताः bfk.

^a Cp. RV. i. 164. 1: *tṛtiyo bhrātā ghṛtapṛṣṭhah*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni: *ayam agnih*. ^b The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects^a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons^b.

पाति hm¹r, पाति bfk, पाति r²r⁵.—अहोरात्रान् r⁵, अहोरात्रा h bfk, अहोरात्रम् m¹r.—दिनान् hm¹r⁵fk, दिनान् b.—अहोरात्रम् hm¹r, रज्ज्व f, सप्तार्धं b, पञ्चांशं r⁵.—परिवर्तनः b, परिवर्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵.—34^b=vii. 24^b.

^a Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24. ^b Yāska, Nirukta iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvādaśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni vimśatis ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च चिधा br²r⁵, च तुमा f, चिधिधा hr.—द्वादशधैव च hm¹r, द्वादश वापि च bfk, द्वादशधापि वा r⁵.—35^{ab} has the following form in Sāyaṇa: चिधा द्वादशधा षोडशधा सप्तधा तथा.—कीर्तयद्भुविः ba, कीर्तयद्भुविः hr (*र्तं h), कीर्तयद्भुविः f.—The end of the *varga* is here marked by ॐ in h d bfk, not in m¹.

^a That is, RV. i. 164. 12-16. ^b This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*.

8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

चेचज्ञानं hdr³b, चेचं ज्ञानं r⁵, चचज्ञानं m¹fkr.—गौरीं hdr, गौरी m¹bfb.—धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगी पंच hdr³, धर्मपूर्वयुगानां च bfbkr²r⁵.—साध्यान् hdm¹r, साध्यां b, साध्या fkr.—देवगणां hdm¹r, देवगणा f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetrajñā-jñāna*; see below, iv. 40 and cp. *kṣetra-jñā* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prayātam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि अग्निं bfb, कर्माणि स्वप्तिं hdr.—जगति bfbkr²r⁵, जगती hdm¹r.—स्वाप्तुं br²r⁵, स्वाप्तुं fkr, स्थानं hdm¹r.

^a In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . dhrājyr ekasya dadṛṣe na rūpam*. ^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिभिर्वारो bfbkr², रश्मिभिर्वारां r⁵, रश्मिभिश्चैव hdm¹r.—विसर्गं m¹r, विसर्गः hd, विसर्गं b, विसर्गं fkr².—चाच hdm¹br, चास्त्र fkr²r⁵r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam/uc caity ava cāhabhṭh*. ^b Cp. above, i. 68 and ii. 19. ^c In i. 164. 51^{cd}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvatī'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणौ hdm¹r, वाक्प्राणौ bfb.—प्राणो hr¹r³r⁴r⁶m¹, प्राणा bfb, प्राण k.—39^d= ii. 51^d.

^a In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52^d: *sarasvantam avase johavīmi*. ^b Cp. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

लेचं hrbfk, लचं m¹.—लेचन्न bfr, लेच hd.—The end of the *varga* is here marked by ८ in hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is Soma; and the three lords^e (*adhīpa*) are his purifiers^f.

मेघे m¹kr², मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m¹fkr².—वास r, यास f, पास b, पाश k.—अधिपा: m¹br, अधिपा fk.—41 and 42 are not found in hdr¹r²(r³)r⁴r⁵.

^a This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. ^b Cp. Meghadūta 5: *dhūma-jyotiḥ-salila-marutāṇ saṃnipātāḥ . . meghaḥ*. ^c That is, as the envelope of the cloud; cp. op. cit. 61. ^d That is, in RV. i. 164. 43^o. ^e That is, the *trayaḥ keśināḥ* in RV. i. 164. 44. ^f As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya^b; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to Sūrya^c.

खात् m¹r, खा bfk.—स्तुति: m¹br, स्तुति f, स्तुति k.—इमे सौर्यो m¹, इमी सौर्यो r, इमे सौर्यो b, इमे सौर्यो fk.—सौरी वात्सा m¹b, सौरी वात्सा r, सौरी चरत्सा f, सौरं चरत्सा k.

^a Cp. *Sarvānukramaṇī*: *gauriḥ iti . . etad-antaṃ vaiśvadevam*. ^b Cp. *Sarvānukramaṇī*: *indram mitram sauryau*. ^c Cp. *Sarvānukramaṇī*: *antyaṃ sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise^a: it lauds knowledge. And because it contains many statements, water (*salila*)^b is (also) mentioned (in it)^c.

अस्यस्ववं लेतञ् r¹r²r⁴r⁶m¹, अस्यस्ववंलेतञ् h.d.—ज्ञानमेव r¹r³r⁴r⁶m¹, ज्ञानमेवं h.d. r² must in R's note on this line be a mistake for r³, for bfk, with which r² regularly agrees, omit this śloka, while hr¹r⁴r⁶, with which r³ otherwise agrees, have it.

^a The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṇa jñāna-...praśamsā ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's,

मावतेवस्वु fk, मावतेवस्वु b, मावतेवस्वु hdm¹r.—परमः क्षुतः hm¹r, परमस्ततः fkr²r⁵, परम स्थितः b.—सर्वाः hm¹r, तच्च bfk⁵.—सहाय्यया bm¹r, सहाय्यया dfk, संहान्यया h.

^a Ślokas 44-55 are translated by Sieg, Sagenstoffe, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Op. Sarvānukramaṇī: *īṛī-yādyayujō marutāṃ vākyaṃ*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*karṭṛtvam*)^a of the triplet there^b is attributed^c to another^d.

मावतस्वुच hm¹r, मावतस्विस r⁵r⁷, मावतस्विस b, मावतस्विर fk.—उत्तरः hm¹r³, उत्तराः br⁵r⁷, उत्तसः f, उत्तमः kr (cp. Sarvānukramaṇī, अन्वयवृचः).

^a With *karṭṛtvam*=*ārṣakam* cp. *kṛtvā*=*ārṣtvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is probably the Ārṣānukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*īṛīyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). ^a That is, to one who is different from those of 1-12. I regard 45^{ed} as a later supplementary addition, both on account of the wording (*karṣṭva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāṇṛtta*) is (here) proclaimed by the seers^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts^b.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹ fkr. Sieg, p. 108, note^a, gives इतिहासः as the reading of b. — परिकीर्त्यते m¹ b, परिकीर्त्यते f, परिकीर्त्यते k, परिकीर्त्यते r. — मरुद्भिः hm¹ r, मरुद्भिः b fkr² r⁶.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{ed}, 45^{ed}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. ^b The text of 46^{ed}-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvatah*) aware of their dialogue.

ते वेङ्गम् r² r³ r⁵ r⁷, ते वेङ्गम् hdm¹, ते वेङ्गम् b, तवेङ्गम् fk. — वेङ्ग hdm¹ r, वोधि f r² r⁵ r⁷, वोधि bk (the former is probably the better reading; cp. विदित्वा तपसा below, 59). — तत्ततः hdk, तत्ततः f, तत्ततः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts^a also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरुप्यं hm¹, निरुप्यं dr, निरुप्यं fk, निरुप्यं b. — तन्विति hdm¹ r³ r¹ r⁴ r⁶, तदिति fkr, वदिति b. — च त्रिभिः b fkr, तु त्रिभिः r¹ r⁴ r⁶, पञ्चभिः hm¹ r³ (*Sarvānukramanī*: मासतं हि: *hi* = three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by Q in hbfk, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns.

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared^b (*nirupṭam*) for Indra to the Maruts^b.

इति चैवेन्द्रं hm¹r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r²r⁵r⁷, इत्यनेनेन्द्रं fk.—सहस्रमिति चैतया hm¹r, सहस्रं त ऋचा व्ययं r²r⁵r⁷, सहस्रं त इवा व्ययं fb, सहस्रं त इवा चयं k.—निरुपṭं hm¹r, निरुपṭं f, निरुपṭं b, निरुपṭं k, निरुपṭं (यद्विः) n.—इक्षति hdm¹r, इक्षतः fbr⁵r⁷n, इक्ष्य kr².—Sieg, p. 109, note², prefers the reading इक्षतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

^a The four and a half ślokaś, 49^{cd}–53, are quoted in the Nītimāñjarī on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ saṃpradatsām cakāra*; *sa indra etya paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तज्ञावम् bfr²r⁵r⁷, तद्वचम् k, तद्वचम् hdm¹r.—इक्षो Bhdm¹, त्विद्धो r.—तमन्न-चीत् hdm¹r, ततोऽन्नचीत् Bn.

^a Cp. below, vi. 38: *viditvā tasya tam bhāvam*. ^b 50^{cd} closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kaś tad veda yad adbhutam*? cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvastanam*: see Roth, Erläuterungen, p. 6. ^c Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kiṃ naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्थसंचारे r²r⁵r⁷, कस्यचित्त्वर्थसंचारे b, कस्यचित्त्वर्थसंचारे fk, कस्यचित्त्वर्थसंचारे r, कस्यचित्त्वर्थसंचारे m¹hd (°त्वर्थ° hd), कस्यचिन्नार्थसंचारो n, कस्यचित्त्वर्थसंचारो n(abgm), cp. RV. i. 170. 1, अग्निं संचरेष्यं.

^a 51^{ab} is a paraphrase of RV. i. 170. 1^{cd}: *kasya cit=anyasya, cittam eva=cittam uta ādhītam, arthasaṃcāre=abhi saṃcarenīyam, vinasīyati=vi nasīyati*. In Nirukta i. 6 *ādhītam* is explained by *ādhyātam=abhipretam*. ^b *Bhrātaraś tava*=RV. i. 170. 2: *bhrātaro marutaś tava*.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ*: i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp. RV. i. 170. 2, कल्पस्व), संसकल्पस्व b, संप्रकल्पस्व hdm¹r.—
नः br²r⁵r⁷n, RV., नं f, न k, च hdm¹r.—इति त्वस्यां hm¹r¹fk, इति त्वस्यां b, इत्येतस्यां n.

^a *Marudbhīḥ samprakalpasva*; cp. RV. i. 170. 2: *tebbhīḥ kalpasva sādhyā*. ^b *Vadhīr mā naḥ*; cp. RV. *ibid.*: *mā naḥ samaraṇe vadhīh*. ^c Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram*: i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)^a.

स्वरमित्यस्यां hm¹r¹fk, स्वरमित्यस्यां b, स्वरमत्प्रोत्या n.—बुध्म hm¹r, बुध्म b, कृध्म fkr²r⁵r⁷n.—प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयत् fk (cp. TB. ii. 7. 11 on RV. i. 165. *tān . . kayāśubhīyenaśamayatām*, and TMB. xxi. 14. 5: *agastyo . . tenaśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवन्नं brn, संवनं fk, संवनं Am¹.—The end of the *varga* is here marked by 90 in hdf, by 99 in b, not at all in m¹k.

^a The second line (53^{ed}) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

11. RV. i. 171–178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च B, च hm¹r.—विपातिष ऐक्ष्वि r, विपातिषैक्ष्वि hdm¹b¹fk, विपातिषु ऐक्ष्वि r⁵r⁷.—
मद्यतः सुतान् m¹, मद्यत सुतान् hd, मद्यतसु तान् r, मद्यतः सुताः br⁵r⁷, मद्यत सुतिः k,
मद्यत सुतीः f.—Before 54, b¹kr(r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹):

पूर्वया सांत्वयद्भिर्हो^a ह्यगस्वं स्नेह^bकाम्यया ।

एवं संवननं कृत्वा प्रादात्तेभ्यः स तद्विः ॥

^a r, सांत्वयाद्भिर्हो f, सांत्वयाद्भिर्हो k, सांत्वयाद्भिर्हो b. ^b r, °गस्व स्नेह^o f, °गस्व स्नेह^o k, °गस्व स्नेह^o b. The correct form of the first line was probably पूर्वया सांत्वयद्भिर्होमगस्वः स्नेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{ed}.

55. Pleased at heart the seer praised the Maruts again separately^a in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173–178).

तांस् dr, तां hm¹ bfk. — पृथक्पृथक् bkr²r⁵r⁷, पुनः पृथक् hm¹r. — प्रति fbm¹, प्रति hdr, प्रीति k. — इन्द्रं षड्विंशः परेषु सः hdm¹r, गायत्षड्विंशः शचीपतिः B (गायन् r²r⁵r⁷)

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah*: i. 173. 3–6) is praised with them^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm¹, ते सहा k. — This śloka appears in bfk m¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvatīyāḥ*, is based on it.

^a Cp. Sarvānukramaṇī: *marutvāṇs tv indro devatā*.

57. The seer^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)^b.

अतौ b fkr¹r⁴r⁶, अतुं hm¹r — अषिर् hrbfk, अषिर् m¹. — सोपामुद्रां has been misprinted सोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya. ^b The Nītimafjarī on RV. i. 179. 1 quotes ślokas 57–60, Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180–191.

58. She with the two stanzas 'During many' (*pūrvīḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)^b, sang the last two (stanzas: 5, 6).

सर्वे m¹fr, सर्वे hbk. — श्रुत्वेन m¹, उत्त्वेन r(1¹r⁴r⁶), न त्वेन: hd, न त्वेतत् b, न त्वेन: r²r³, न त्वेन fk, न त्वेतत् r⁵r⁷. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्वेन: having been the original reading, see note^b

^a Cp. iv. 47. *saṃvādaṃ tapasa veda*, and iv. 50: *vyñāya . . tadbhāvam*. ^b Cp. Sarvānukramaṇī: *saṃvādaṃ śrutvā gntevāsi brahmacāriṇtye . . apaśyat*; and Sāyaṇa on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutvā tatprāyaścittam cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' ^a.

प्रशंस्य hm¹r³r⁵, प्रशंस्य¹, प्रशंस्य b, अशंसतां fk.—गुरु r, गुरु m¹b¹fk, गुरु¹ hd.—
°वजिघ्नतु: hm¹r, °भिजिघ्नतु: bf, °भिजिघ्नतु: k.—°भावनागा असि b¹fk, °भौ ह्यनागो
ऽसीति Am¹.

^a RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvō rajāṃsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरेति परेण h¹r¹r⁴r⁶, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण r¹fk,
सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasaḥ*) ^a; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samiddhaḥ*: i. 188) is an Āpri hymn ^b—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹b¹fk. —समिद्धोऽवाप्रियो bf, समिद्धो ह्याप्रियो kr²r⁵r⁷,
समिद्धाप्यो hr, समिद्धाद्यो d, सामिद्धाद्यो m¹ (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—
प्रिमये नयेति च hm¹r, प्रे च नयाप्रये b¹fk²r⁵r⁷ (Sarvānukramaṇī: अये नय . . . आयेयम्).

^a That is, the All-gods (*viśvān devān*). ^b According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61^o. The reading of A is irregular in its Sandhi (*samiddhāpryaḥ* = *samiddha āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191) ^a, is of esoteric import (*upanīṣat*) ^b. Some consider this to be a praise of Waters, Grass, and the Sun ^c.

परम् hm¹r, परा: b, परा fkr²r⁵r⁷.—सुतिं h¹drk, सुतिर् b, सुति f.

^a Another case of irregular Sandhi (as in the preceding śloka: *kañkatopaniṣat* = *kañkata upaniṣat*). ^b On the meaning of *upaniṣat* as used here, cp. Śaḍguruśisya on RV. i. 50.

^c Cp. Sarvānukramanī: *kañkataḥ . . upaniṣad . . ap-irṇa-sauryaṃ viśaśaṅkāvān agastyah prābravīt*.

64. Or Agastya, in fear of poison ^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure ^b (*naṣṭarūpa*) ^c.

ददर्श तदगस्त्यो वा hm¹r, ददर्शेतदगस्त्यसु B.—अदृष्टाख्यो hm¹B, अदृष्टाख्यो r.—
नष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्याख्यो hm¹B, सूक्तस्याख्यो r.—दृष्टः m¹, दृष्टः hdr³,
दृष्टः bf, द्विष्टः k, तृष्टः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a Cp. the quotation from the Sarvānukramanī in note ^c on the preceding śloka.

^b No name of any deity appears in this couplet; and as to the only two names of living things, *kusumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥śyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

Maṇḍala ii.

13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidddho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āprī stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौद् hm¹r, सौति r⁶r⁷, सति f, सति k, वेत्ता b.—जातवेदस्यम् bfk r²r³, जातवे-
दासम् hd, जातवेदसम् m¹r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹rns, संयोज्य bfr²r⁵r⁷.

^a The Nītimañjarī on RV. ii. 12. 1 quotes 66-69; Sāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इन्द्रमिति hm¹rn, इन्द्र इति bfrs.—मत्वा तु hm¹rks, मत्वा द्वौ Bn, मत्वा तौ fr⁵.—चोमौ Bm¹ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

^a Cp. above, 59: *viditvā . . tayor bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nībarhayat*).

उत्तेषु hm¹rfb, कीर्त्तेषु r¹r⁴r⁶.—मीसावाग् विविश ह hdm¹r, मीतौ सुषुपतुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyupyā cumurim dhunim ca jaghantha*).—निबर्हयत् hdm¹, न्यबर्हयत् r, न्यवर्हयत् b, त्वबर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

असिं hm¹r, इदं br⁵r⁷, इदं f, इन्द्र k.—मां hm¹bfr, मा rr¹r⁴r⁶.—पञ्च hm¹r bfr, पञ्च r¹r⁴r⁶.—प्रियस्त्वं hm¹bfr⁵, प्रियस्त्वं rr¹r⁴r⁶ (Mitra thinks the correct reading of this passage should be: मांसं खे पञ्चं प्रियस्त्वम्!!).—द्यानतो hm¹r, द्यानतो bfr, द्यानतो r⁵.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वरं hm¹r, वरान् bfr.—वर Am¹, वरः bfr.

The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhīmahe*)^b to thee ;

इन्द्र धीमहे hdm¹, इन्द्रमीमहे r⁵, इन्द्र धीमहि r, इन्द्र वामहे kr², इन्द्रा वामहे f, इन्द्रा वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15. *suvirāso vidatham ā vadema*, and by ii. 21. 6^{cd}: (*dhehi*) *posam rayinām, aristiṃ tanūnām, svādmānam vācaḥ*.

^b The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahī* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee ; go not away : thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—अश्वनि अश्वनि br, चश्वनि अश्वनि f, ह्यश्वनि अश्वनि hdr¹r³r⁴m¹ (ह्यश्वनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, अश्वनि for अश्वनि).—स्वन्नतम् hm¹rb, त्वां ततम् r¹r⁴r⁶, चङ्गनम् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, मापगाच f, मापगाश्च r⁶r⁷, मापश्च b.

^a That is, probably, in every form thou assumest. ^b This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas ; cp. the words used of Indra in RV. i. 84. 6 : *nakis ivad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*) : he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तदिवं fk, तदिमं m¹.—चार्यम् f, वायम् b, चार्यम् m¹, चार्यम् r.—अष्टा-श्वचाक्षया r, अष्टानि चाक्षया m¹, अष्टानप्रियाक्षया b; अष्टानप्रियाक्षया fk.—This śloka is not found in A, but bfm¹r have it.—The end of the śloka is here marked by १४ in bfk, not in m¹.

^a That is, the prayer of Gr̥tsamada stated in 72, 73.

15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāśāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाद् hdm¹, रषां B.—तु Bhdm¹, त्वां r.—अविद्याश्च hdm¹ स विद्याश्च k
II. U

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

दिवं hm¹r, तौ च bfk.—सदनं hm¹r, भवनं br²r⁵r⁷, भुवनं fk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमृषिं चाभ्यपूजयत् r²r³r⁴r⁶d, तमृषिमभ्यपूजयत् hm¹, तमृषिश्चाभ्यपूजयत् r, तमृषिश्चाभ्यपूजयेत् b (transposition for °विश्वाभ्य°?), तमश्वाभ्यपूजयत् f.

^a Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

^b Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gr̥tsamada by name^c.

त्वमश्वाङ् r, त्वगश्वाङ् b, त्वमश्वाङ् hdm¹, यश्वाङ् (for the three words यश्वात्वम-श्वाङ्) fk.

^a Cp. Yāska's etymology, *Nirukta* ix. 5: *gr̥tsa tti medhāvīnāma gr̥ṇāteḥ stutikarmaṇaḥ*.

^b Cp. Ārsānukramaṇī ii. 2: *aurasaḥ śunahotrasya*; and Śaṅgurusīśya on Sarvānukramaṇī, introduction to Maṇḍala ii: *śunahotraputraḥ*. ^c Cp. Śaṅgurusīśya, *ibid.*: *paścād indreṇoktagr̥tsamadanāmā*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārsānukramaṇī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm¹r, ब्रह्मणस्पतिः bfk.—The end of the *varga* is here marked by १५ in hbfk, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Brhaspati also in those (stanzas) in which (that form of) the name (*linga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

दृष्टलिङ्गामिरेव च hm¹r, दृष्टलिङ्गस्तविः सह r⁷, दृष्टलिङ्गसुविः सह b, दृष्टलिङ्गस्तवि सह fk (cp. Sarvānukramaṇī on ii. 23: *बाह्यसत्यासु दृष्टलिङ्गाः*).—तमप्यभि° bfr, तमव्यभि°

k, तमभ्यमि° hdm¹r¹r³r²r⁷.—°मिरित kr⁵, °मिरिति r³, °मिरिरि hd, °मिरेत r⁷, °मिरत m¹fr, °मिरव b.

* The Sarvānukramaṇi has the same word *dr̥ṣṭalīṅgā*, which Śaṅgurusīṅya explains as follows: *tatra br̥haspate devanida ityādi-dr̥ṣṭā-br̥haspati-śabdād br̥haspatidevatyāḥ*.

^b That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79° because 80^{ab} is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or ^a (he praised) Br̥haspati incidentally (*prasāṅgāt*) and Brahmanaspati strictly speaking (*eva*) ^b.

सहेन्द्राब्रह्मणस्यतो hrbfk, सहेन्द्राब्रह्मणस्यतो dm¹.—°तिं प्रसङ्गाद्वा hm¹r, °तिप्रसक्तत्वाद् bfr²r⁵.—°पतिमेव च hm¹bfr, °पतिमेव वा r⁵.

^a As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhūj*, while Br̥haspati is *r̥ghbhūj* (80) or *nīpātabhūj* (81). ^b The Sarvānukramaṇi gives the deity of ii. 23–26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭalīṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed ^a.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta ^b, Bhaga, Aryaman,

द्वयोः hdr³, तयोः m¹r. —82^{ab} is not to be found in bfr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{cd}.

^a That is, though praised under different names, their activity cannot be distinguished in these hymns. ^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like ^b.

वाङ्मे bfr⁵r⁷, वाङ्मी hdm¹r³.—इत्याद्या hdm¹r³, इत्येवा br⁵r⁷.—स्वमाद्य° r³bfr, स्वमाद्य° m¹, स्वमाद्य° hd.—°प्रयाशिनी k, °प्रयाशिनी fb, प्रयाशिनी: hdm¹r³.—83^{cd} occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note ^a). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{ed}, which could be spared from the text with advantage, though it is found in all the MSS.

^a The reading of the B MSS. would mean 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vārunī*. ^b The reading of m¹ looks like *duḥsvap-nāgha*^a, 'the sin (caused) by evil dreams.' Some MSS. of the *Sarvānukramaṇī* add the words *upāntya duḥsvapnanāśini*, and the *R̥gvidhāna*, i. 30. 1, describes this stanza as *duḥsvapnaśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r, परं ततः br⁵, परं तमः f, परं यतः r³, परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṁ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm¹b, माध्यमा तु fkr².—बृहस्यतिसुतियो नस् b, बृहस्यति सुतियो मास् fkr², बृहस्यति सुतियो उस् r⁵, बृहस्यति तु यो नस् hdm¹r. —तव चक्र r⁵, त्वरे रिक् fk, तत्सविद् b, उत्तमा hm¹r: the reading of the B MSS. is supported by the *Sarvānukramaṇī*: *yo no bṛhaspatya taṁ vo māruti*.—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

खाद् b fkr⁵r⁷, खात् hm¹r³, तु r.—आदावस्येति वास्य तु b, आदावस्य वास्य तु चक्र f, आवा चक्र वान्तिमास्य तु r⁵r⁷, सूक्तादावस्य वास्य चक्र r³, सूक्तादावस्य वास्य लृक् hd, सूक्तादावस्य त्वक् m¹, सूक्तादावुत्तमस्य तु r.—०वोस्वाद्यौ m¹, ०वोस्वाद्यौ hdr², ०वोस्वाद्यौ f, ०वोर्वे त्वाद्यौ r, ०वोत्वाद्यौ r¹r⁴r⁶, (बावा) नृवि त्वाद्यौ b.—br¹r⁴r⁶ have

अग्न at the beginning of the line before बावा° (instead of at the end of the preceding line).—वाय चैत्रौ m¹, वाय चैत्रो b, वाय चैत्रो d, वाय चैत्रा r³ (cp. Sarvānukramanī: द्वे ऐत्रौ त्वाद्यौ वा), तथैवेन्द्रो r, वैद्वियोथवां f, वैद्वियोर्वचा b, चैत्रौ वर्वो r⁶r⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḡ and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुह्यादास् b, षड् गुह्यादास् m¹d (षट् d), षड् गंगादास् b, षड् चान्दादास् fk, षड् मुखादास् r¹r⁴r⁶, षड् लेङ्गयोग्यास् r.—तथान्वया hm¹rbfk, न्वया सुता: r¹r⁴r⁶.—87^{ed} are found in B only, not in Am¹.

^a In TS. iii. 3. 11⁵ the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11³⁻⁴); these are again preceded by four to Dhātṛ (TS. iii. 3. 11²⁻³).

B 88. Followed by these (*taduttare*) there are two, *anu nah* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

निति ते स्मृते r²r⁵r⁷, त्विति स्मृतम् b, त्विति स्मृते fk.—चतस्रस् r²r⁵r⁷, च ॥ तिस्रस् fk, चे तिस्रस् b.—तत्रादौ fr²r⁵r⁷, तत्रादा k, सूत्रावो b.—दधाति नो r²r⁵r⁷, ददाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad etya*)^b,

वामतस्तु hm¹r¹r⁴r⁶, वामदेवस्तु b, वामदेस्तु fk, वामदेवो r.—मृगं hm¹r³, मृगान् bfr¹r⁴r⁶ (मृगं in RV. ii. 33. 11).—विभ्यदेत्य ऋषिः स्वयम् hdm¹, विभ्यतेत्य ऋषिः स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यतेभ्य ऋषिः स्वयम् r. (स्त्रीत्य) ध्वनि निप्रस्थितांस्तुहि (the last two syllables come from the following line) r¹r⁴r⁶.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhi śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवास्तौत् hd, पूनेवास्तौ b, हस्ते चास्तौ f, बद्रमस्तौत् r³r⁵1⁷.—90^{ab} is omitted in m¹r.—ततः परे hdr, स्वतः परे br⁷, स्वः परे fk.—The end of the *varga* is here marked by १७ in hfk, not in hdm¹.

18. Deities of RV. ii. 33-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

०द्यार्त्तवे hbk, ०द्यर्त्तवे f, ०द्यार्भवे r.—सोमापीष्णे b, सोमपीष्णयो (सुताः) f, सोमा-पूष्णे hm¹r (सोमापीष्णम् Sarvānukramaṇī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāṇ*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts^b.

०वायवी पञ्चाय A, ०वायवं वज्रस्ते b, ०वायवं विवात्त f, (वेङ्क) वायव्या अन्वाद्यु r.—प्राउगास् b, प्रउगास् hdm¹r fk —अग्निस्त्विह hrfk, अग्निस्त्वच b.

^a On these deities cp. above, ii. 27-35; also Sarvānukramaṇī on RV. i. 3 and ii. 41.

^b According to the Sarvānukramaṇī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^c.

93. Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*vavāśa*)^c.

सुतिं hm¹rs, सुतं bfr².—ववाशास्त्राय दक्षिणाम hm¹rs, ववासे प्रति दक्षिणाम r²r⁵r⁷, ववाशे प्रति दक्षिणाम b, ववासे प्रति दक्षि f.

^a This and the following śloka are quoted by Śaṅgurusīṣya (p. 104) on RV. ii. 43.

^b Cp. Nirukta ix. 4: *grtsamadam artham abhyutthitam kapiñjalo bhivavāśe*, cp. Sarvānu-

kramaṇī on RV. ii. 43; R̥gvidhāna i. 31. 3, 4; Max Müller, RV.² vol. ii, p. 8.
 ° Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ^b is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kaptājala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि^o hm¹r, एताभ्यामभि^o s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Mandala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्य hm¹rb, प्रशास्यं f.—गां यस् b, गायस् r, गाय f, गायस् hd, गाथिस् m¹.—
 °ध्यगच्छ hdr, °ध्यगच्छ b, °ध्यगच्छ r⁵r⁷, °ध्यगच्छ f.—गाधिपुत्रस् hd, गाधिपुत्रस् r, गाधिपुत्रस् fk, गाधिपुत्रस् b.—यत्परं च hm¹r, यत्परिति चा f, यत्परिति च b, तत्परं च r²r⁵r⁷.

^a That is, Viśvāmitra, seer of Mandala iii. Śaṅgurusīya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. ^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class. ^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āprī hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nīpātāh*)^b.

वैश्वानरीये थ fkr²r⁵r⁷, वैश्वानरीये ब, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the pratika of iii. 3). I have omitted the syllable थ because it is redundant after यत्परं च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च। वैश्वानरायेति I regard as a corruption: यत्परं च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो h d, आभ्यो m¹, आम्रो r, आम्रियो bfr²r⁵r⁷, आम्रिया k.—दे आपये hm¹r, दे च ये b, दे च ये fk, दे अपये s.—त्वच hm¹r, त्वस bfr²r⁵r⁷s, तस k.—द्यावापृथिव्या उषसो निपाता r³kr²r⁵r⁷, द्यावापृथिव्या उषसौ निपाता fb, द्यावापृथिव्यानुषसो निपाता m¹, द्यावापृथिव्यौ तु निपातमाजाव् r, Ṣadgurusīsyā (cp v. r.).—पितरस hm¹rs, पितरोऽस r³bfr²r⁵r⁷.

* On the Sandhi ०व्या उषसौ see introduction to Sarvānukramanī, p. x, and footnote 2; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. ^b Nipāta is here used = nipātin. The last three pādas of 96 are quoted by Ṣadgurusīsyā, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jāta-vedas are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison.

सू येतेका hm¹r, सूयेतेको B.—यचासुतिर्वा hm¹r, तचासुतिर्वा B.—निपात्यर्थासो° hdm¹, निपात्यर्थासो° r¹r³r⁴r⁶, निपात्यासो° b, निपात्यास्वामु° fk, निपात्यांसां° r.—०पमार्थासु hdm¹, ०पमार्थासु r, ०पमार्थासु fk.

* The first pāda has only ten syllables. ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers^a, the Gr̥tsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Aṅgirases, the Atris, Aditi, the Bhojas^b, the Kaṇvas, the Bhrgus, the Two Worlds (rodasī), the Regions (diśah)^c,

कुशिका bfk, कुशिको hdm¹r.—गौतमासु h d, गौतमासु m¹bfr.—भोजा hm¹rb, माजा fk.—कण्वा m¹, कण्वो h d r, कव्वा b, कव्वा kr²r⁵r⁷, कव्वा f.

* Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi. ^b That is, liberal patrons, here spoken of as a class (as in RV. x. 107). ^c Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnantī) with the deities who own the hymn (sūktabhāṇī)^b.

०सौम्या° h d r, ०सौम्या° B.—०मावतेषु ऐन्द्रा° r, ०मावतेषु ऐन्द्रा° hdm¹, ०मावतेषु ऐन्द्रा° b, ०मावतेषु ऐन्द्रा° fk.—०सौम्येषु सवितु, ०सौम्येषु h d, ०सौम्येषु m¹, ०सौम्येषु r³r⁵r⁷,

सौम्योषसेषु b, सौम्योषसेषु f. — सुतासु hm¹r, सुतास्ताः r⁶r⁷, no तु or ताः in bfk. — देवताः सूक्तमावाः r, देवताः सूक्तमावाः hm¹r³, देवता सूक्तभागिनी bfk, देवतां सूक्तभागिनीम् r⁷, सूक्तभागिनाम् r⁶. — The end of the *varga* is here marked by १९ in bfk.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū su na ūtaye*: i. 36. 13, 14) — these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a: iii. 8. 1-5).

एते br, ये ते hm¹fk. — काव्याव् r, काव्याव् hd, कावव् m¹, काव्याव् bfk. — योष्याव् hd, योष्याव् m¹ bfk, योष्यौ ह्य r.

^a The correct pratika is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn: iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपेभ्यो) hd, शेषेभ्यो वज्रभ्यो m¹1³, शेषो वज्रभ्यो b. — व्रश्चनी योक्ता hdm¹, व्रश्चना योक्ता bfk r⁶, व्रश्चनाः योक्ते^o r⁶r⁷, व्रश्चिनी योक्ता r. — षष्ठमैन्द्राममुच्यते hdr, (योक्ते) द्राप्नो ऐन्द्राममुच्यते r⁶r⁷, इन्द्रामैन्द्रामसु b, इन्द्रापौद्रामसु ---fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramanī* the eighth is optionally excepted: *añjanti yūpastutiḥ śaṣṭhyūdyābhir bahavo, 'ntyā vras̥ciny, aṣṭamī vaiśvadevī vā*. ^b The text of the *Sarvānukramanī* (also *Sāyaṇa*) has *vras̥cinī*, but *Ṣaḍgurusīsa* (*adhikaraṇe lyuṭ*) must have read *vras̥canī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अग्निमुषसं वैश्वदेवी $hdm^1r^1r^3r^4r^6bfr^2$, वैश्वदेव्यग्निमुषसं r : the latter reading is doubtless a correction owing to the metrical irregularity of a pūda of nine syllables (cp. Sarvānukramanī: *agnim uṣasam ādyāntye vaiśvadevyau*).—दधिक्रामिति Am^1 , दधिक्रा-
व्येति fkr , दधिक्राव्रेति b .—इन्द्रसर्व r^5r^7 , इन्द्रसर्व b , इन्द्रसर्व f , इन्द्रेति hm^1r .—परो
 $hdbfk$, परा r .

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मावताम् Bhm^1 , मावताम् r .—अखिज सौति hd , अखिजः सौति r , अखिजस्यैव
 $br^2r^5r^7$, अखिजस्यैव fk .—मन्यत hdm^1fk , मन्यतः br .

^a Cp. Sarvānukramanī: *trcau vaiśvānariya-mārutam*: the last word is explained by Śaṅgurusīya with *dvitīyasya (trcasya) māruto 'gnih*. See Geldner, *Vedische Studien*, iii, p. 160. ^b Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

वेद्यास्यैव $hdbr$, यूपास्यैव fkr^2 .—तच्च तु hm^1r , तच्च इ bfr^2r^5 .—The end of the *varga* is here marked by २० in bdm^1f , not in k .

21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इहन्तीति hm^1r , इहन्ति त्वा bk , इत्यंति त्वा f .—विश्वामित्रः $r^3bfr^2r^7n$, ०मित्र
 hd , ०मित्रं r .—समूदिरे $hrbfk$, समूहिरे $r^2r^3r^7$, ०स्य संवदन् m^1 , स संवदन् $r^1r^4r^6$.

^a That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. ^b 105^{ad} and 106^{ab} are quoted in the Nītimāñjarī on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्यार्थं $hm^1rn(m)$, संनिज्यार्थं fk , संनिष्ठार्थं b , स इज्यार्थं n .—सुदासा सह यनुषिः b , सुदासा सह यनुषिः f , सुदास स्स ह यनुषिः hdm^1 , सुदासः सोऽहरद्वनम् rn .—शमित्वेति hdm^1 , शमित्वेति r , शमित्वेति f , अश्वेत्वेति b , अश्वेत्वेति k .

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural^a, and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3^{ab}) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te*: 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छो वा hdr , पच्छे वा m^1 , पच्छ वं b , पच्छ वं f , पच्छ वं k .—°वन्ति ते hdm^1 , °वन्ति ते bfk , °वन्ति ते r .

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^a.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

°वचः श्रुतेः hdm^1r , °वचक्षुचे b , वचक्षुचे fk .—एताभिर्हृदिभिर्वा hd , एताभिर्हृदिभिर्वा f , एताभिर्हृदिभिर्वा r , एताभिर्हृदिभिर्वा b , एताभिर्वा k .

^a According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadīvacāḥ*), the remaining nine by the seer (*viśvāmitravacāṇas*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.

^b The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅguruśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

षष्ठाष्टम्या hf , षष्ठाष्टम्या dm^1 , षष्ठाष्टम्यां b , षष्ठाष्टम्यां k , षष्ठाष्टम्यां r .—चतुर्थ्या च दशम्या hdm^1f , चतुर्थ्या च दशम्यां rbk .—The end of the *varga* is here marked by २० in m^1 , by २९ in hdf , not at all in bk .

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyoḥ tv indrastutiḥ*.

22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)^d. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden^e.

ज्ञेयौ लै^o hdr, ज्ञेये वै^o b, ज्ञयावे^o fk.—नाम fkr²r⁵r⁷, ताम् b, नारी hdm¹r.—111.
तस्यां hm¹r, तस्या bfk.—रेतो वा hdm¹r, रेतोवा bfr⁵r⁷, रेतोवा k.—तच्छासदिति
hm¹r, तत्सदिति b, तच्छासदिति f.—प्रतिषिध्यते hm¹r, प्रतिषेधति fk, प्रतिषेचति b.

^a That is, of the series of twenty-three (above, 105), viz. iii. 53. ^b That is, iii. 53. 1. ^c *Śikṣatī reto* is meant for the equivalent of *śekam rñjan* in RV. iii. 31. 1^o.

^d RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4, cp. Śaṅkha on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34, 35. ^e RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्याद्याह B, तस्याद्यैव A.—सुतम् m¹, सुतम् the 1st.—शक्तिना hm¹r¹r³r⁴r⁶,
दक्षिणा r, दक्षिणां bfk.—गाधि^o hdm¹, गाधि^o bfr.

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyesthavat* to be = *jyestham* (*bhrātaram*) *iva*. ^b Son of Vasiṣṭha. ^c The form Gāthi (not Gādhī) is supported by the AB. and Sarvānukramapī, introduction to Maṇḍala iii. ^d 112^od-

116^ob are quoted by Śaṅkharuṣiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis^a gave Speech called Sasarpārī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*a-matim*)^d.

निगृहीतम् hm¹r, गृहीत्वा bfk, गृहीत्वा r²r⁵r⁷.—वसाक्षितः hm¹r, वसाक्षितः b,
वसाक्षितः fk, वडाक्षितः r²r⁵r⁷.—वसीद् hm¹r, वासीद् bfk.—तसी bfr, तसी k, तस्या

hdr¹r⁴.—ब्राह्मीं तु hm¹rs, ब्राह्मीं च bfk.—113^{cd} and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112^{cd} and 113^{ab} being paraphrased by him as well as Śaṅguruśiṣya).—114. सूर्यच्यादिहादृत्य Am¹, सूर्यादिहादृत्य b, सूर्यादिहादृत्य fk, सूर्यादिहादृत्य r, सूर्य-वेरमन आदृत्य s.—ददुस्ते hm¹r, तां ददुस् r²r⁵r⁷, ददुस्ते s, ददुस् fk, ददु b.—अमतिं तामपाह्नत् hm¹r, अमतिं तामपाह्नत् s, अमतिं तामपाह्नत् b, अमतिं तामपाह्नत् f.—The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

^a Cp. RV. iii. 53. 15, 16.

^b Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Sakti.

^d The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhamānā*).

23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्मां m¹r¹r⁴, उपेति चास्मा b, उपेति चास्मां hd, उपेति चास्मा f, उपेति चास्मां r, उपेति वाचं r⁵, उपेति चास्मा (the fuller *pratika*) s.—बुबोधयत् hm¹r, न्वबोधयत् s, न्वचेति यत् b, स्वचेत् fk: the latter two readings probably stand for न्वचेति यत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to बुबोधयत्, as the syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not uncommon in the BD. (e. g. above, 113, *avasīdat*).—इष्टात्मा hm¹rs, प्रतिष्टात्मा b, प्रतिष्टात्मा fk.—तानृषीन्मन्त्रयत् hm¹r bfk, तानृषीन्मन्त्रयत् r⁵r⁷, अमदधीनयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārī* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīrau* : iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{cd} in bfk.—मन्त्रयत् bfk¹, मन्त्रयत् hm¹r (RV. iii. 53. 18 has मन्त्रयत्): though all the MSS. have मन्त्र, consistency requires मन्त्र in the text.—मन्त्रयत् hm¹r, मन्त्रयत् b, मन्त्रयत् f.—After 116^{cd} bfk m¹r (not hdr¹r³r⁴) add the line:

अनसोऽङ्गानि चोत्पापानङ्गाही गृहात्मनी ।

117. And then going home he deposited (them^a there) in person (*svaśarīreṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas^b.

ततश्च b f k r, तन्वश्च h d m¹.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m¹.—आकृष्यरीददे m¹, आकृष्यरीददे h d (= गकृष्यरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117^{ab}:

रथं च स्वशरीरेण¹ गृहान्गकृष्यरीददे³।

¹ f k m¹ r, °शरीरं च b. ² b r, आकृ f m¹, अकृ k. ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{cd} seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m¹, 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS.):

स्त्रिरावित्यनसोऽगान्यनडुहं च ब्र गृहान्मज्जन् ९६।

तन्वश्च स्वां शरीरं च गृहानाकृष्यरीददे

अनसोऽगानि चोत्थाप्यानड्वाहौ गृहान्मज्जी ९७।

ततश्च स्वशरीरेण गृहान्मस स्वयमाप ह

रथं च स्वशरीरेण गृहानाकं चरीददे ९८।

—°द्वेषिष्यः स्मृताः h m¹ r³ r⁴ r² (?), °द्वेषिणीर्विकुः r, °द्वेषिणी विकुः f b, °द्वेषिणी विधिः k.

^a That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: ā gr̥hebhyaḥ . . ā vimocanāt, 'until we reach home and unyoke.' ^b On 117^{cd}-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyana on RV. iii. 53. 21; Śaṅguruśiṣya (p. 108), who quotes R̥gvidhāna ii. 4. 2; Max Müller, RV.³ vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhisāpa*). They are pronounced to be hostile to enemies^a and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r³ r⁴ r², याः प्रोक्ता h m¹ r (cp. Sarvānukramaṇī: अभि-शापास्ताः).—The reading of 118^{cd} in the text is that of B; instead of it A has: द्विद्वेषिष्यः स्मृता विद्यादभिचारिषु शब्दयते.—द्विद्वेषासु f, द्वेषद्वेषासु b, विद्वेषिष्यः h d m¹, विद्वेषिष्यः r¹ r³ r⁴ r².—विद्या चैवाभिचारिकाः b, विद्या चैवाभिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

^a Cp. R̥gvidhāna i. 19. 4; i. 20. 1.

24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)^a: great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^o hdm¹fk, महान् br.—दीषश्च जायते hd, दीषः प्रजायते bfr.—119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्तितेन hbrs, कीर्तित्वेन m¹, कीर्त्तनेन fk.—श्रुतेन bfrs, गुणेन hdm¹, corrected on margin to श्रुतेन in h.

^a This śloka is quoted by Śaṅguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.² vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a *devānām asuratvaṃ tad ekam mahat*)^b.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvaṃ ekam*).
^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods^b.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

त्वचामेवे in all MSS. and r.—सूक्त उत्तमः hd, सूक्त उत्तम b, सूक्त उत्तमे fk, सूक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m¹ bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m¹ as ५ (= ६०५).

* The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukramanī. ^b 123^{ab} is found in hdm¹r only, being omitted in bkr²r⁵.

25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth ^a

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Brhaspati;

124^{ab} is found in bfk m¹r, but is omitted in h d r¹ r⁴ r² (?).—पूर्वे वृचि br, पूर्ववृचि l.—पञ्चमात् r, पचमात् m¹, पञ्चगात् bfk.—श्रीषसाद् b, श्रीषसाद् m¹, श्रीषस्थाद् hd, उषासा fk, उषसाद् r (Sarvānukramanī on RV. iii. 61: उषस्यम्).—उत्तरास्त्वग्वे षट् पृथग्देवता-सृचाः Am¹r² (०ताः सृताः m¹), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षड्भि यं - - - ग्देवता - - - च fk, उत्तरे षड्भिः सृता ऋग्देवता नृचिः r.—तथा परः hdm¹r³, ततः परः r, तदुत्तरः r⁵, (नार्हस्यत्) उत्तरः bfk.

* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jamadagni^a praised the two gods who delight in law (*ṛtāvṛdhau*) ^b.

मैत्रावरुण उत्तमः hm¹r, वसामवसु ययुषः bfk r⁵ r⁷.—०मिह A, ०मिसु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

* According to the Ārṣānukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. ^b This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

Mandala iv.

26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead ^a,

पपाचान्नाणि यक्कुनः Am¹, य आन्नाख्यपचकुनः Bn.—यस्य वै hm¹r, यस्य च r²r⁵r⁷n, यस्य व b, यस्य य fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m¹, ०ण हरद् fk, ०ण चाहरद् r²r⁵r⁷, ०णाहरद् hb.

^a Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nīṭmañjari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32) ^a.

सूक्तेरेति तु hr³r⁴m¹b, सूक्तेरेति च r⁵r⁷, स्तप्तौरेति च b, तप्तौरेति च fk, सूक्तेरेतेशु r.

^a The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three^a (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. i. 2-4) Agni is incidental (*nipātabhāj*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa ^b.

०सौत्माङ्ग् bfk, ०सौति चाङ्ग् r, ०सौतीत्याङ्ग् hd, ०सौति त्याङ्ग् m¹.—अन्ये निपातिनम् m¹br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अग्ने निपातने k.

^a This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. ^b Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)^a. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यभिरेव तु hm¹r, प्रत्यभिरित्युते b, प्रत्यभिरित्युमे r⁵, प्रत्यभिरित्युते fk.—After 129^{ab} bfk have the following corrupt śloka:

उत्तमासुषसं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च सौति कर्मणी तत्प्रवर्द्धितम् ॥

—सोमकमेव तु hm¹r, सोमकभूपतिम् br⁵r⁷, उपतिः fk.—The end of the *varga* is here marked by र्द्ध in hbfkm¹.

^a Cp. Sarvānukramaṇī: *lingoktaduivatayā tv eke*.

27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*āñjasā*)'^a,

चायुषोऽर्थाय Bhm¹, चायुरर्थाय r—अजसा न जनिष्ये हं hm¹b, अजसा न जनिष्ये हं f, अजसा नु जनिष्येऽहं r, जनिष्याम r¹r⁴r⁶, जनिष्याम r³.—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m¹.—गर्भमेव Am¹r²n, गर्भ एव kr, गर्भमेव b, गर्भवेत्तं f.—तु Ar², तम् bkn.

^a Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahatāt*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The Nītimāñjari on RV. iv. 18. 13 quotes 130^{od} and 131^{ab}

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*)^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वयाद् r⁵r⁷, अन्वयाद् bfk, अन्वगात् r, अन्वगात् hdm¹, अन्वगाद् n.—जातमात्रो hm¹b, जातमात्रम् r¹r²r³r⁴r⁶, जातमात्रो fk.—जुहाव तु hm¹, जुहाव तम् bfk.

^a That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kah*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note ⁴, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)^a, for ten days and nights, vanquished him with might.

योधयन् hm¹r, योधयेत् r¹r⁴r⁶r² (?), याधयन् fk, याधयन् b.—राजीश्च r, राजांश्च f, राजिश्च m¹, राज्यां च bk, राज्यश्च A.

^a That is, after violence had thus been done to him by Indra = *indreṇa balātṛkṛtaḥ*.

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra*: iv. 30. 1);

स्वयं तेना^o hm¹r³, स्वयमेवा^o kr⁵r⁷, स्वयमेव (अभि^o) f, स्वयनेव^o b, स्वयमेवा^o r.

^a Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am¹, मन्युमध्ये b fkr², मन्यु मध्ये r.—धैर्यकार्याणि hm¹r, वीर्यकार्याणि f b k, धैर्यायज्याणि r¹, धैर्यायद्र्याणि r⁴r⁶—तानृषिः hm¹r, तानृषिः b fkr⁵, चारिषु r¹r⁴r⁶.—The end of the *varga* is here marked by २७ in hm¹b, not in k.

The reading *madhye* is probably an explanation of *ardhe*

135. and his various deeds proclaimed to Aditi. 'I' (*aham*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संस्तवस् hdm¹r³, संस्तवस् b fkr²r⁵.—स्तुतिरिवास् हि r⁵r⁷, स्तुतिर्द्धतस् हि h d r, स्तुतिचिवस् हि b, स्तुतिविसस् हि fkr².

That is, the seer praises himself as if he were Indra; cp. Sarvānukramapī: *indram ivātmānam ṛsis tuṣṭāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ*: iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā*: iv. 28) Indra is praised together with Soma.

लेति br, स्वेन m¹, स्वेव hr¹r⁴, स्वे fk.—सोमेनेद्रः स्तुतः सह bkr, सोमेनेद्र स्तुतः सह f, सोमेन्द्रौ च स्तुतः सह h d r³, सोमेन्द्रौ च सह स्तुतौ m¹, सोमेन्द्रः संस्तुतः सह r¹r⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divaś cid*: iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam*: iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised:

सोमप्रधानाम् (br, °प्रधानम् Am¹ fkr².—क्रौष्टकिर् hd, क्रौष्टकिर् fkm¹r, क्रौष्टकः r¹r⁴r⁶, क्रौष्टकः b.—वैतेन Am¹, चानेन fbr, चान्येन k.—वृचेनेद्देण संसृताम् hm¹ b fkr, ते वृचेनेद्दे संसृता r¹r⁴r⁶.

138. मेने आचार्यः b fkr, मेने आ° r²r⁵r⁷, मेने त्वाचार्यः hm¹r.—वाममृचि सुताश्वाच hd, वाममितृक्सुताश्वाच r, वाममितृचि संसृता B.—भगः hd, भनः b, नमः k, नमः नमः f.

B 139. Pūṣan is (here) called 'Karūlatin'^a: according to a Vedic text (*śruti*)^b he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam*: iv. 31. 15) praises the Sun^c.

कसूतंतीति fkr, कसूतंतीति b.—सौतीत्याहा° r, सौतीत्याहा° b, सौतीत्याहा° f, सौतीत्याहा° k.—This śloka (139) is not found in A.—m¹ omits 138^{cd} as well as 139, probably owing to 138^{ab} and 139^{cd} ending similarly (शाकट)ायनः and (चन)ायनः.—The end of the *varga* is here marked by २८ in b, after शाकटायनः (138^{ab}) in m¹, after 138^{cd} in hd, not at all in k.

^a The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. ^b That is, SB. i. 7. 4⁷, quoted by Yāska, Nirukta vi. 31. ^c There is no reference to this statement in the Sarvānukramanī.

29. The steeds of the various gods.

140. The horses of Indra are Bays (*harī*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)^a.

हरयो ह्यश्वा hm¹r b, हरया ह्यश्वा f, हरयाश्वा k.—अधिरश्वाः r¹r⁴r⁶ b fkr²r⁵, °अश्वा h d r, °अश्वा m¹ (cp. दारश्वा in v. r. on i. 107).—हरितश्वेव hm¹r, हरितः प्रोक्ता B.

^a This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass^a is associated (*sahita*) with the Āśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*pr̥ṣatī*) are the horses of the Maruts, while ruddy (*arūṇī*) Cows are those of the Dawns.

रासभो fkr²r⁵r⁷m¹, रासभो h d r³, रासभा br (the Naighaṇṭuka has रासभावश्चिनोः, but the °तो before ऽश्विभ्याम् in all the MSS. seems decisive in favour of रासभो).—सहितो h d m¹r³, सहितो f k, मोहितो r²r⁵r⁷, रोहितो br (this is an evident substitution in order to get a plural agreeing with रासभाः).—पूष्णश्वा hm¹r, पूष्णश्वा B.—पूषत्वो br⁵r⁷,

वृषयोत्या° f, वृषयोत्या° k, वृषतो hm¹r. —तथोषसाम् B, तथोषसः hdm¹r (अवसो गाव उषसाम् Naighantuka).

^a Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*syāvāh*); the Multifarious (*viśvarūpā*)^a is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

श्यावा hm¹rf, श्यामा r¹r⁴r⁶, श्यावा bk. —देवतामिषु hm¹r, देवतामिष B. —सूयन्तेऽप्यथो hm¹r³, सूयन्तेऽप्यते r¹r⁴r⁶, सूयते स्वल्पथो br (°यन्ते r), सूयतस्त्वल्पथो f.

^a Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव त hd, तमेव (no. तु) fk. —विद्यास्तस्या° hm¹r, विद्यास्तस्या° b, विद्यास्तस्या° fk.

^a That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyānī*)^d.

हयो° b, हयोः r, हयो° fk, अर्धस hm¹r³, अर्धस r¹r⁴r⁶. —इहोच्यते b fkr, उच्यते hm¹. —चत्वार्यतश्च वि° hr, चत्वारि परमा b fkr³r⁵r⁷. —°मेयान्याम्° hr fk, °मेयान्याम्° b, °मेयान्याम्° r²r⁵r⁷. —विद्भे hdm¹, विद्भे: r, विद्भे: b, विद्भे: f, विद्भे: k. —The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्भे: (विद्भे: k) ॥ न्या प्रतिगृह्यानि वि: ॥ —The end of the *varga* is here marked by २९ in hm¹bf, and by ३९ in k.

^a That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. ^b Cp. Nirukta iv. 15: *āsvayoh samstavaḥ*, and Sarvānukramāṇi: *antyaūbhyām indrāsvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24. ^c *Atah*, that is, after the word *kanīnakā* in the text of iv. 32. 23. ^d That is, the four words *vidradhe nava drupade ardhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamyā ekavacanāni śākapūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note ²; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the Rbhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाणां hdb, दधिकाणां r^3r^5 , दाधिकाणां m^1r , दाधिकाणां f, दाधिकाणां k, दधिकाणां r^2 .—मुखे तु या hm^1r^3r , (°णाम) उतो हि वाम् (pratika of iv. 38. 1) br^5 , सुतो हि वाम् fk^2 . The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramāṇi: दाधिकं हि यावापृथिव्याया.

2. Then with indirect (*pāroksa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṁsaḥ śuciṣat*: iv. 50. 5).

असुतो dr, असुता m^1 , असुतोर् hb, असुतोर् fk (the र् is doubtless due to that of the preceding परोचिर् and the following वाग्भिर्).—नामभिश्च hd, नामभिश्च br, नामभि m^1 , नामभिश्च fk.—°त्यचि A, °त्यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṁsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सुते hm^1r , इक्ष्वास् bfk, इक्ष्वात् r^5 (this represents the pratika of iv. 41. 1, इक्ष्वा).—°स्त्रिणानि कः $r^1r^3r^4r^5br^2$, °स्त्रिणानि च hdm^1 , °स्त्रिणानिकः (!) r.— 3^d is omitted in fk.— 3^{ab} , though found in Bm¹ only, is probably original, as it is supported by the statement of the Sarvānukramāṇi: अथवा सौरी. Without it the *varga* would have an odd line; with it the *varga* has six śloka, like the first *varga* of the first and of the second *adhyāya*.

^a In AB. iv. 20. 5 this stanza is connected with the sun (*haṁsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहंतिषु hdm¹r, विहीणायाः b, विहीमांत्वा r⁵r⁷.—fk omit 4^{abc}.—इन्द्रस Ab, इन्द्रास fk, ऐन्द्रास r.

5. 'This' (*idam* : iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha* : iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Bṛhaspati.

तत्त्वर्धोत्तमो b, तत्त्वर्धोत्तमो m¹, तत्त्वर्धोत्तमो hdr³ (°मो° r³), तत्त्वर्धोत्तमो fk, तु तत्त्वर्धोत्तमो r.

^a That is, Indra and Bṛhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Bṛhaspati; the two next (beginning) 'That' (*idam* : iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā* : iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूक्तं तु बाईस्यम् hm¹b, सुराक्तं भू बाह्यम् f, सुराक्तं भू बाह्यम् k, बाईस्यम् तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m¹bfr, परं b, परं d.—पुरोधातुः br, पुरोधातु fk, पुरोधातु hd, पुरोधातुः m¹.—कर्मशंसा m¹r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in hbfk, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Sāyana, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat* : iv. 53, 54); 'Who?' (*kaḥ* : iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī* : iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya* : iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ* : iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तत्परं च r, तत्परं च b, चसुत्तरं च fk.—तिस्रः त्रैचपत्याः br, तिस्रः त्रैचपत्या fk, त्रैचपत्यसृचसु hdm¹r³ (त्रै° r³): the reading of the Sarvānukramanī तिस्रः त्रैचपत्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचसु. — सुनदेवो hm¹r, सुनदैव br²r⁶r⁷, सुनं देव fk. — स्वगुत्तरा m¹, स्वगुत्तरा fr²r⁶r⁷, चिगुत्तरा k, पृगुत्तरा: b, स्वगुत्तमा r, स्वगुत्तमा hd.

8. Śuna here is Vāyu, Sīra is Sūrya: (for) they say that Śuna and Sīra are Vāyu and Sūrya. Yāska, however, considered Śunāsīra to be Indra^a, (and) Śākapūṇi thinks those two (Śuna and Sīra) to be Sūrya and Indra^b.

यास्त इहं तु hm¹r, इहं यास्तसु bfg. — सूर्येन्द्रौ तौ hr, सूर्येन्द्रौ तु s, इन्द्रासूर्यौ b, इन्द्रासूर्यौ f, इन्द्रासूर्यौ k.

^a His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8^a: śunāsīrau: śuno vāyuḥ (śu ety antarikṣe), sīra ādityaḥ saraṇāt. Yāska does not quote Śākapūṇi's view. ^b This śloka is quoted by Saṅguruṣiṣya on RV. iv. 57.

9. Now these two, Śuna and Sīra, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam naḥ phālāḥ: iv. 57. 8^a) praises agriculture; 'Prosperously the ploughers' (śunam kṛnāśāḥ: iv. 57. 8^b), men who live by agriculture.

दे तु सीताये षष्ठी A, दौ तु सीताये षष्ठी m¹, सीताये षष्ठी स्वय b fkr (शी^a b, शि^a f, सि^a k).

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽच पर्जन्यस् Am¹, सुनं पादे पर्जन्यं b fkr. — ०यं त्वस्त्वृषिर् m¹, ०यं त्वस्त्वृषिर् hd, अन्यस्त्वृषिर् r³, अन्यस्त्वृषिर् r¹r⁴r⁶, चीनृषिः bfr, तीनृषिः k. — धनकामो hm¹r³, धर्मकामो r¹r⁴r⁶, कृषिकामो b fkr. — कृषि वा hrbfk, कृषिवद् r¹r⁴r⁶.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आपेयम् fkr²r⁶r⁷, ह्यापेयं Am¹b. — वाय्वाज्यसूक्तं m¹r¹r⁴r⁶, वाय्वाज्यसूक्तं hdr³, यदाज्यसूक्तं r, यदाज्यसूक्तं f, वाय्वाज्यसूक्तं b. — हि इष्टं Am¹b, प्रदिष्टम् fkr²r⁶r⁷. — गन्धमेवे

सौर्यमेतद्वदन्ति Am¹, गवां सुतिं वा सूक्तमेतद्वदन्ति r, गवां सुति वा सूक्तमेतद्वन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुतिं च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in hm¹ bfk.

^a RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmīr . . . iti saptamasyāhna ājyaṃ bhavati*. (The reading of hdr³ alludes to AB. v. 16. 1: *yad vā āiti ca praṣṭi ca tat saptamasyāhno rūpam*.) ^b Cp. Sarvānukramaṇī: *samudrād . . . āgneyaṃ . . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā*.

Mandala v.

3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28) ^a.

स्वर्मानुदृष्टं hm¹rbfk, स्वर्मानुदिष्टं r²r⁵r⁷.—°स्वापहृत्य hm¹, °स्व अपहृत्य r, °स्वापाघ्न्ये b, °स्वापघ्न्ये r²r⁵r⁷, °स्वाघ्न्य k °स्वापाघ्न्ये f.

^a That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, R̥namcaya may be observed as objects of praise in various passages in the (hymns of the) Atris ^a.

च अश्वमेध m¹r, चाश्वमेध hd —अश्वं चयः hdm¹, also in bfk r²r⁵ (where this śloka comes later), इति चयः r.—परीक्षाः hdr, परीक्षा m¹f.—This śloka is omitted here by B(bfkr²r⁵), but occurs after 28 in the following form:

वैवृष्णस्त्यक्षो राजाचाश्वमेध अश्वं चयः ।

सूयमानाः परीक्षाः सूरचिष्वेति क्वचित्क्वचित् ॥

m¹ (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

वैवृष्णस्त्यक्षो राजा अश्वमेध अश्वं चयः ।

सूयमानाः प्रतीक्षा सूरचिष्वेति क्वचित्क्वचित् ॥

^a The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five

19. Vṛśa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
नैहृद्वरम् m¹, नैहृद्वरम् hdr, नैहृद्वरम् b, नैहृद्वरम् fk.—पिशाचीं तां r³br⁵r⁷,
पिशाचीनां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषण्णः hm¹r, निषसेः b, निचासः f, निवासः kn.—आसदां hm¹bn(ab), आसदां f,
मासं दां rn(c), मासादां k.—खमिति लृचा hm¹r, त्वं युवत्यृचा b, त्वं युवेत्यृचा r⁵n, त्व
युवेत्यृचा k, त्व युवेत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹i⁴i⁶.—भ्रुवंस् r²n, ध्रुवंस् b f k, वृशस् h d r, दृशस् m¹.

^a Sieg, *Sagenstoffe*, p. 70, note ¹, compares *agnī kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22^{ab} is in B only (b f k r²r⁵i⁷).—समायातं fr²r⁵r⁷, समायातं bk.—प्रकाशयन्
r²r⁵r⁷, प्रकाशयत् b, प्रकाशवान् fk —तां स h d r, तांस् m¹, तां तु b k n, तं तु f.—
यचोपविशे h b r, यच चोपरिवेशे f, यच यच निवेशे n(c), यच यच निवाशे n(abm).—
The end of the *varga* is here marked by ४ in b f k, not in hm¹

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāmrṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandoga*).

भास्त्रविब्राह्मणे b, भास्त्रविब्राह्मणो r⁵, भास्त्राभिब्राह्मणो fkr², भास्त्रवीब्राह्मणो hm¹r, बस्त्रविब्राह्मणे n(c), बस्त्रविब्राह्मणे n(ab), भस्त्रविब्राह्मणे n(h), भास्त्रावीब्राह्मणे n(g).—23^{cd} is found in B and m¹ only, being wanting in A.—इति श्रुतिः bfm¹r, इति स्मृतिः k, इयं स्मृतिः n.

^a That is, the two stanzas v. 2. 2 and 9. ^b That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm¹r, भवेदेश b, भवेदेश f. k.—व्यपेक्षया hm¹r, विवक्षया bfi²r⁵r⁷, विवक्षया k.—वाक्यान्वेषां हि Am¹, वाक्या हि bfk, वाक्या मन्त्रा हि r(r²r⁵r⁷?): this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am¹, विधिश्चिदेन r, विविश्चिदेन bfk.—चोदिता Am¹k, चोदिता: bfr.

^a That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāh*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āprī stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stokiya*)^b in the Aitareya.

एकदेशे hm¹r, एकदेश f. k, एकदेश b.—जामदग्न्यस्तथाप्यस् m¹, जामदग्न्यस्तथैवाप्यः r¹r⁴r⁶, जामदग्न्यस्तथैप्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रियः r³, जामदग्न्यो यथाप्रिय f.—स्तोकीयाम् Br³, स्तोकीयाम् hm¹, स्तोतीयाम् r.

^a That is, RV. x. 110, quoted in TB. iii. 6. 3¹ as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. ^b RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7¹ as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āprī stanzas 'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)^a addressed to the All-gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm¹, आप्रः r¹r³r⁴r⁶.—अत्र तु hm¹r, अत्रिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा अन्या r, वांत्वा hfb, वांत्वा k.

^a The Sarvānukramaṇī has *antyā līngoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevī vā*. ^b Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^d).

ऐन्द्राणि द्वादश चीत्यु^o m¹, चीणीत्यु^o hdr, च्यान्यु^o b, चीद्राद्वादशं सूक्तात्यु^o f, द्वादशान्यादीत्यु^o r⁵r⁷.—त्वच्च Am¹r², यच्च bfrk.—उशनेति तु hm¹r, उशनेति च bfrk.—पादेन सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परस्व यः B (परस्वयः r⁵r⁷).—The end of the *varga* is here marked by ५ in bfrk, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atri is celebrated ^a.

^a After this B (bfrk²r⁵) and m¹ add the śloka which in A forms an introduction to the story of Tryarūṇa (see note on v. 13).

B 29. In ^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

स्वयम् bfrk, स्वयम् m¹.—राजर्षीन् br, राजन्वान् m¹, राजसान् fk.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. R̥ṇamcaya, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Ārṣānukramaṇī, v. 13, 14, Tryarūṇa and Trasadasyu are the seers of v. 27. 1-3, and Āśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣaṇāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीरब्धयणासैभ्यो r, आशीरब्धयणासैभ्यो b, आशर्षणासैभ्यो fk, आशर्षणासैत्सो m¹.—
अभिं br, पिं m¹k—विंशति b, विंशतिः m¹rfk.

^a In RV. v. 27. 1, 2, 3.

^b That is, to the seers to officiate for them; the

reference is probably to RV. v. 27. 4.

^c Cp. RV. v. 27. 1, 2: *daśabhiḥ sahasraiḥ . . .*

śatā ca vīṁśatiṃ ca gonām

B 31. (and) a golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm¹, शौवर्णं k, सौपर्णं b — नृपोऽच्ये r, नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः m¹.—अश्वमेधः m¹, अश्वमेध fkr, अश्वमेव b.—चोक्ष्णां m¹, चोक्ष्णां fb, चोक्षां k, चोष्णां r (RV. v. 27. 5 शतम् . . उक्ष्णः).—The end of the *varga* is here marked by ६ in bfk, not in m¹, nor of course in h d.

^a Cp. RV. v. 27. 1: *anasvantā . . gāvā*.

7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41–51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वभाष r, वभास m¹, वभास bfk.—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हितात्मने r.—अयहीमृषतेर्ह्यभिः r, अयहामृषितो ह्यभिः m¹, अयहामृषित अयभिः f, अयहामृषतेर्ह्यभिः b

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramaṇī (*nātmātmane dadyād itī sarvāṣv atrīṃ kecit*) and in the Āiṣānukramaṇī (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakṛiyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. Saṅguruśiṣya, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru^a, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)^b.

अग्नेः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शतयम् m¹, गौरीवीतिमृषिं शतयम् b, गौरीविनिमृषि शतयाम् f.—सोऽप्यवायत् rn, सोऽप्यवायत् bfm¹.

^a Gaurīvīti (the reading of bfm¹) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned together (v. 30. 14); cp. Sarvānukramaṇī on v. 30: *babhrur: ṛṇamcayo 'py atra rājā stutaḥ*. ^b 33–36^{ab} are quoted in the Nītimāñjarī on RV. v. 30. 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvīra*).

ददौ च रौशमो n, ददौ न रौशनौ fk, ददे रागो रौशनौ b, ददौ तदौशनौ r, ददौ तदाशनौ m¹ (cp. note *).

^a Cp. RV. v. 30. 14: *ṛṇamcaye rāyāni ruśamānām*. ^b Cp. RV. v. 30. 12: *gavām catvāri dadataḥ sahasrā ṛṇamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptāḥ pravṛje . . ayasmayāḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhādrām*: v. 30. 12–15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m¹nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य शर्षिर् fk.—36. तत् fbm¹r, यत् kn.—°देवानि एका° r, °देवीन् एका° b, °देवान् एका° f, °देवास्त्रिका° hr¹—पराश्रितः hm¹r, पराशि तु bfr⁵r⁷.—The end of the *varga* is here marked by ७ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice.

^b This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29–36^{ab}) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmāne dadyāt*) while the words *sarvāsu atriṣu kecana* are probably due to 32^{ab} (*rājāḥ prati catat sūktāḥ babhūṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b.

^d Cp. *Sarvānukramaṇī*: *vaiśvadevaḥ vai tad* (*vai*=5, *tad*=6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52–61). *Ilā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इलाभीत्यृचि तु सुता r , प्रेतिळाभीत्यृचि तु सुता m^1 , प्रेतीळाभीत्यृचि तु संसुता hd , प्रेतीहामीत्यृचि तु संसुता r^3 , प्रेतीत्वामि न च्छचा सुता $br^2r^5r^7$, प्रेतीत्वामि न च्छसुता f .— 37^{cd} in Bm^1 only.—उदितृचि तृतीयायां m^1 , द्वितीययाभ्यया सुतः r , द्वितीयायां सविता शीनको ब्रवीत् is the whole line in f , and द्वितीयायां शीनकोऽब्रवीत् in b .

^a Cp. Sarvānukramanī on v. 52 *mārutam ha tat* ($ha=4$, $tat=6$).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣtutiḥ*: v. 42. 14),

hm^1bfk have no यो (the *pratīka* of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वाईस्यत्युचो यो, makes the first pāda end in the middle of तुचो.—रौद्री तु A, रौद्री स्वात् fkr , रौम्यात् b .

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Iṣaspati, Gālava Parjanya-Agni,

39^{ab} is found in $b f k m^1$ only: there is no reference to it in R (though some of his MSS. must have it).—रिता m^1k , रिता: bf .—इळस्यति: hd , इळस्यति: r , इळस्यति m^1 , इळस्यनि fk , इळस्य b .

40. Yāska* thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins^b.

माइत्येष समाधिनी Am^1bfk , माइत्येषसमाधिगम् r .

^a RV. v. 42. 14 is not commented on in the extant text of the Nirukta. ^b The Sarvānukramanī gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudrī*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐह्री परा तु या hm¹r, ऐन्धर्गसाविति r⁵r⁷, ऐन्धुगेसावि ते b, ऐष्णुखे सावि ते f, ऐह्मखे सावि ते k (असावि ते is the pratika of v. 43. 5).—धर्मे m¹b, धर्मे fkr.—परा-
ज्जन्ति r, परावन्ध्य^o bfk, पराजन्ति m¹.—41^{od} in Bm¹ only.—The end of the *varga* is here
marked by ८ in bfk, not in hdm¹.

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{od}) the celestials (*divaukasah*)^a are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m¹.—पूषणं चोर्ध्वे b, पूषणं वोर्ध्वे f, चोर्ध्वे k, पूषणं वार्ध्वे m¹, पूषणं या चेत्यर्ध्वे r.—सुता एति r, सुताविति bfk, सुवा-
विति m¹.—This śloka is found in Bm¹ only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati^a,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43^{ab} in m¹ follows 45^{ab}.

^a The *Sarvānukramāṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैव्येह्री वा r, सौमी वांदैव्येह्री वा fk (वा k), सोमी वा दैव्येह्री वा b, सौमी वां वैह्री वा m¹.—प्रजापतेः bfk, प्रजायते m¹.—कौषीतकिः br, कौषीतकिः fk.

^a There is no statement about this stanza in the *Sarvānukramāṇī*. ^b That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyāny aniruktāni parokṣa-vaiśvadevāny avadhīyante*.

B 45. Among these it is spoken of as the third^a: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)^b.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम्^r, इदं पुरम्^{bfk}, इदं पुरा^{m¹}.—०रिति तु^{hm¹r}, ०रिति च^{bfk}.—The end of the *varga* is here marked by **Q** in hbf, not in m¹k.

^a That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note ^a). ^b That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

10. Deities of RV. v. 51-60.

46. And with three^a of the four^b (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)^c (praises) Vāyu (only)^d. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f.

वायवा याहि^{hdm¹}, वायवृणोति^b, वायवृञ्जेति^r, वायु वृष्णोति^f, वायु वृष्णोति^k.—तृचा^{fk}, तृचा^b, तृचा^r, तृचि^{m¹}, तृचं^{hd}.—यस्या^{br}, यस्या^{fk}, यस्यात्^{hm¹}.—Instead of this *tiṣṭubh* r¹r⁴r⁶ have a śloka, which m¹ has in addition to it:

अयं चतुर्थोमिति च इन्द्रवायू¹ षिभिः सुतो ।

वायवा याहि [वि] वायुं² रथं न्विति³ तु रोदसी ॥

¹ ०युस्^{m¹}, ०यु^{r¹r⁴r⁶}. ² m¹, वायुर्द्वितीययान्त्रिका^{r¹r⁴r⁶}. ³ रथं तृचि^{m¹}, रथान्विति^{r¹r⁴r⁶}.

^a For *tiṣṭubh*.

^b For *catasraṇām*. The *iti* should follow *ayam*, not *catasraṇām*.

^c Here R has in connexion with his corrupt reading *ṛkkāiti* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkvā* occurs).

^d The Sarvānukramaṇī makes no statement about these stanzas.

^e Op. 47.

^f The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised^a. Now this is the name of the host of the Maruts: they are called Rudras.

०क्षीतन्नाम^{Abk}, ०क्षीतं नाम^f, ०क्षीतन्ना^{m¹}, ०क्षीते नाम्ना^r.—सुता: A, सुता: B.

^a There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhīḥ*: v. 60. 8)^a.

०३रि० m¹br⁵r⁷, ०३रि० fk, ०३रि० hd, ०३रि० १.—चोमो ख^० hdr, चोमाव^० bf, चोमाव^० r⁵r⁷.—48^{cd} in the text follows the reading of Am¹; in B (also m¹) the line has the following form:

यदुत्तमे तृचेऽर्ध्वं रिकेऽपि संसुतो वृचे (b, वृचे m¹fkr) ।

* Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*iḥe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvce*: i.e. 1^{ab}, 6^{cd}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaisvānara is also mentioned in 8^d, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मध्यमा m¹r, माध्यमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm¹ only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m¹ it is marked after ०मध्यमो (48^b), after which that MS. adds the B form of 48^{cd}.

* This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dār̥bhya. That king being about to sacrifice went to Atri and propitiated him^a.

दा०र्षी all MSS. and n, दा०र्ष्यः Sarvānukramaṇī, Śaḍguruśiśya, n(gh); cp. Max Müller, RV.² vol. ii, p. 45.—श्रुतः hm¹rns, श्रुतिः bfk⁵r⁷n(gh).—राजाचिम hdḥ, राजाचिम m¹, राजर्षिम n, राजर्षिर् br, राजर्षेर् fk.

* This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiśya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थं hm¹rnṣ, कार्यवन्तं bḥkr⁵r⁷.—°लिः स्थितः fkr, °लि स्थितः hm¹bs.

^a Sāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

अगच्छन्तं hm¹frṣ, अगच्छन्तं bkn.—आवाञ्चया° hm¹r, आवाञ्चया° f, आवाञ्चस्व° ṣ, आवाञ्चया° n.—52^{c d} is omitted in br¹r⁴r⁶.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यद्ये च hdm¹rbfkn, यद्येऽथ ṣadgurūṣiṣya (one MS. यद्ये च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55^{a b} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m¹.—The end of the *varga* is here marked by ११ in b, not in hdm¹fk. It is marked by ११ in h (not in d) after मार्यया (59^b), and after 58 in f.

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.'

ते मतमहं Ṣaḍguruśisya, n (and, I believe, m¹, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r.—56-58 (three and a half ślokaś) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokaś. But that they were a comparatively old addition is proved by Ṣaḍguruśisya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अचिपुत्रो m¹fkrs, अचिपीत्रो n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjari MSS. ^b As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)^a of the Veda; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.

नौ तु m¹ns, नौ हि fkr.—वेदस्यां वा m¹rn, all MSS. of Ṣaḍguruśisya but two (which have देवस्यां वा), न्वेदस्यां वा f, वेदस्यां वा k.—तथा m¹fkrrn, three MSS. of Ṣaḍguruśisya, यथा four MSS. of Ṣaḍguruśisya.—अधिरु s, अधि fkm¹, अधि rn.

^a This emendation, which I made in *Saḍguruśisya* (in 1886), still appears to me the only possible one. ^b Vasukarna; cp. my explanatory note on *Saḍguruśisya*, § 1. 3, p. 177. Sieg. p. 52, note ², would read *rsin mantradr̥sam*, but the two words in agreement would be tautological. ^c Cp. *Saḍguruśisya*, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm¹r, प्रावोचत्तथा r²r⁵r⁷, प्रावोचत्वश्च f, प्रावोचतश्च k, प्र चन च b; the whole line in *Saḍguruśisya* runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः ।—नेष hm¹r³s, नौ न brn, नौ न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hrs, वृत्ते यज्ञे m¹, यज्ञे वृत्ते b fkn.—कन्याया hdm¹, कन्यायां b fkrnṣ.—
वैव न्यवर्तत m¹rnṣ, वैव न्यवर्तत hd, न ह्य निवर्तते fkr²r⁵r⁷, न म स्त्रियवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततस्मौ Am¹, ततस्तु तौ bn, ततस्तु तौ fk, ततः स्तुतो r²r⁵r⁷.—निवर्त्याम् r, निवर्त्याम्
hd, निवर्तते Bn. The emendation निवर्तेताम् is based on the reading of B, on the
necessity of a dual middle form, and the assumption that in A the second त dropped
out, and that निवर्तासु became corrupted to निवर्त्याम्, as a gerund seemed required
for the construction, and आम् is often used thus (see index of words sub voce āsu).
Then अभावेवा° became तावेताव°, which is very pleonastic after तौ तु; the causative for
the simple gerund is also clearly wrong.—गुभावेवामि° b, उभावेवामि° n, उभावेवापि
fk, तावेतावामि° hdm¹r.—61^{ab} is altogether different in Śaḍguruśiṣya.—61^{cd} is found here
in m¹b fkn; in A this line appears at 80^{cd}, where it is repeated in m¹.—61^{cd} is not in
Śaḍguruśiṣya

62. Now the two kings Taranta and Purumīḥa were seers,
sons of Vidadaśva. These two kings themselves paid homage
to the two seers.

वेददक्ष्यी rn, वेदक्ष्यी fk, वेदक्ष्युषी b, वेददक्षिणी Am¹: the Sarvānukramaṇī has
वेददक्षी; the form of the name in the RV. is वेददक्षि, while वेददक्षिन् is not found
elsewhere.—गुपती m¹br, गुपतिः hr¹r⁴r⁶k, गुपति f.

63. And the king (Taranta) showed the seer's son to his royal
consort; and with Taranta's approval she gave manifold wealth,

तं गुपः hm¹r, वै गुपः b fkr²r⁵n.—तरन्तागुमता वैव Am¹ (°वं hd), तरन्तागुमतेवैव
b fkn.—प्रादाद् m¹fkrnṣ, अदाद् hd, आदाद् b.—The end of the *varga* is here marked
by १२ in b fkn, not in hdm¹.

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī.
B Father and son, (thus) honoured by the institutors of the
sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

०वानहं m¹fk, ०वानिमां r, ०वांसु तां Ṣaḍgurusīśya.—अप्यहं r, Ṣaḍgurusīśya, अथाहं m¹, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

गुह्यरूपानिवात्मनः Am¹bfr², गुह्यरूपान्महात्मनः rns.—64^{cd}-67^{ab} are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^{cd} is not found in Ṣaḍgurusīśya

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के छेति hd, केष्टेति bfr.—बद्रसुगुणबुध्यत A, बद्रपुमानबुध्यत s, अविस्तानन्बुध्यत br, अविस्तानन्बुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्यामिर्बुद्ध्वा i¹r³r⁴r⁶, इत्यामिर्बुद्ध्वा hdm¹, इत्यादिमिर्बुद्ध्वा s, इत्यृग्मिः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृग्मिः s.—अतिक्रमं rs, अतिक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अविर् s, तं मेने ह्यविर् hd, तं मेने m¹ (I have not noted whether अविर् or ह्यविर्), तमृग्मिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Prṣṇi (the Maruts) as they went along,

यत्न fkr, यात्न r¹r⁴r⁶, यत्न hdm¹, यत्न s, य b.—यत्न bfkrs, यात्न A.—69^{cd}, 70, 71^{ab} omitted in n.—सुत्वा तया hbfk, सुत्वानया m¹r.—71^{cd} omitted in Ṣaḍguruśisya.—The end of the *varga* is here marked by १३ in m¹bfk, not in hd.

14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकण्ठेभ्यः r⁵, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य सूक्वेभ्यो b. The line in Ṣaḍguruśisya runs: अथास्य मरुतो ब्रह्मान् स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm¹r, ददुस्तदा bkn, तदुस्तदा f.—सुमहा-यशाः nss, तु महायशाः hm¹r, सुमहातपः B.—Ṣaḍguruśisya has an additional line after 72^{ab}, and Sāyana another after 72^{cd}.

^a Sāyana on RV. v. 61. 17 quotes 72^{cd}-79^{ab}.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdk, Ṣaḍguruśisya (w¹), स सद्य कषिर् f, स संध ऋषिर् b, स सद्यमृषिम् s, प्रादुर्भूतर्षिम् n—प्रवक्ष्यन् As, सदेक्ष्यान् b, देक्षान् k, देक्षां (नथ^o) f, विवक्षू rs.

^a Sieg, p. 53, note ⁷, wishes to read *ṛṣim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam*: v. 61. 17, 18); and to her (Night) who did not see^a Rathavīti, he discerning (him) with the eye of a seer,

०त्वाभ्यां Anss, ०त्तृग्भ्यां b, (सोम)मृग्भ्यां f, (सोम)मृग्भ्या k.—दौत्ये hm¹rns, दूत्ये r²r⁵g, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm¹r, न्ययोजयेत् bfk, न्यवेदयत् nss.—तपस्यन्तं hm¹rs, अपस्यन्तं s, अपस्यन्तीं br²r⁵, अपस्यन्ती f.

^a Cp. Sieg, p. 53, note ⁹, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पुष्टे bfk, पुष्ट hm¹r.—प्रचोदितः hrfkss, प्रवोदितः b, प्रणोदितः n.

^a Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣu aparītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hr̥fk, दार्भ्यं b, दात्भ्य s, दातुम् ns.—स्थितः hdm¹r, स्थित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹is, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m¹bfk, प्रत्याचक्षीय four Ṣaḍguruśiṣya MSS., प्रत्याचक्षिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm¹rks, म वै मे b, मे मा ख ns.—क्रुधः Bss, क्रुद्धः n, क्रुधाः hm¹r.—स्वयमृषिः hm¹ins, स्वयं चर्षिः kr²i⁵r⁷, स्वयं चर्षि f, स्वयं चर्षिः b.—भगवन्मृषेः hm¹rs, भगवन्मृषेः fkn, भगवानृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुषामित्येवम् hrs, क्षुषामित्येनम् ns, क्षुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm¹, पूजयित्वाय तं bfk^r, चार्चनाना स्वयं r¹r⁴r⁶.

^a 79^{cd} appears in a modified form in Ṣaḍguruśiṣya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyam madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *vistarāḥ, pādyam, arghyam, ācamanīyaṃ, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīlha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5–10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*rtena* : v. 62–72) are addressed to Mitra-Varuṇa.

II.

B b

मुक्कम् hdrks, मुक्कम् b, मुक्काम् f.—अगुज्जे hm¹r, सोऽगुज्जे b, सोऽगुज्जे k, सोऽगुज्जे f.—80^{ed} occurs as 61^{ed} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm¹.

^a Sieg, p. 54, note ⁵, wishes to read *śulkam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*. ^b Cp. Sarvānukramanī on RV. v. 62: *maitrāvaruṇam vai tat* (*vai*=5, *tat*=6).

16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five^a stanzas (v. 78. 5-9) with a view to childbirth.

गर्माथी hd, गर्माथी f bkr.—पञ्चर्षी^o hm¹r³, पञ्चर्षी^o fr, पञ्चर्षी^o bk.

^a Cp. Sarvānukramanī: *antyāḥ pañca garbhasrāviṇy upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāviṇy upaniṣat*. Aufrecht, in his abstract of the Sarvānukramanī, has '5-7': this should be corrected to '5-9.'

82^{ed}-84. There is a sacred tradition (*śruti*) that the seer^a after incurring seven failures (*aparādhān*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadronī*)^d, into a chasm (*rbisa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspatī*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82^{ed}. सप्त कृत्वापराधान्वे r¹r⁴r⁶, सप्तकृत्वोऽपराधान्वे hdm¹r³, सप्तकृत्वोऽपराधे तु r, सप्तकृत्वोऽपराधे तु b, सप्तकृत्वोऽपराधे तु fk.—83. अविः कृतो r, अविं कृत्वा hdm¹, अवीं कृत्वा r³, अविस्ततो fkr⁵r⁷, अविस्ताता^o b.—वे श्रुतिः hdr, नः श्रुतम् b fkr⁵r⁷.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताशमे f, तताशमे k.—84. अवीसे ना r⁴r⁶, अवीसे ह b, अवीसे ह fk, अवीसे ह r⁵r⁷, अविं से ह hr, अविं से ह d, अविं से ह m¹.—स्वम् hm¹rfk, स्वम् b, राची (राची) r¹r⁴r⁶.—न्यधारयत् b fkr, न्यधारयत् A.

^a That is, Saptavadhri, the seer of RV. v. 78. ^b This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' ^c That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the *Ásvins* are described as releasing Saptavadhri by rending a tree (*vrkṣa*). ^e This word occurs in the preceding stanza (v. 78. 4), where the *Ásvins* come to the rescue of Atri in a chasm (*rbīsa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātah*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the *Ásvins*^c.

B This is also recognized (*drṣtam*) as a consecrating prayer for children issuing from the womb (*sravatām*)^d.

85. समुद्धृत्य hm¹bk, समुद्धृत्य f, समुद्धृत्य r.—तृचः स्वस्वैव m¹, तृच स्वस्वैव hd, चिच-स्वस्वैव b, चिच स्वस्वैव fk, चिचस्वस्वैव r⁵r⁷.—गर्भार्थं hdm¹, गर्भार्थं bfr⁵r⁷.—स्वप-तस् hm¹rb, स्वपतस् r⁵r⁷, स्वपतस् f, तपतस् k.—86. ज्ञेये त्वष्टिभ्यामितरे ऋचौ hm¹r, ज्ञेयावष्टिभ्यामितरौ वृचौ B.—86^{ed}=viii. 66^{ab}. This line is wanting in A, but is found in m¹ as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m¹ or hd (as the line is wanting in these two MSS.).

^a The versified story told by Sāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the *Ásvins*. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The *Ásvins* are invoked in these two stanzas. ^d Cp. *R̥gvidhāna*, ii. 17. 1^{ed}-4^{ab}, quoted by Śaṅkaraśiṣya, p. 123.

17. Deities of RV. v. 79-87. *Khilas*.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्स्यात् m¹, तत्तस्यात् b, तत्तस्या fk, तत्तस्यास् r.—अरायु^o bm¹, अरायु^o fk, अरायु^o r.—This śloka is not found in A, but m¹, as well as B, has it.—87^b=iii. 76^d; iv. 18^b; vi. 94^b; viii. 62^d.

^a That is, this aggregate of five stanzas (*tad* in 86^d). ^b That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words. ^c Which occurs in RV. v. 78. 8. ^d Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe*: v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate*: v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha*: v. 83) Parjanya is praised; but in 'Verily' (*bat*: v. 84) the Middle Earth^a is praised.

अहेति वै A, अहा वद् B.—बळिति त्वस्मिन् A, तु बळित्वेति B.—सुता B, तु वाक् A.

^a In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyah*: xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ*: v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje*: v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī*: v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, वृचं दुःस्वप्नप्रशासनम् m¹.—°राजे इंद्रा° hdb, °भ्राज इंद्रा° fk, °राजे षड्म् r.—इन्द्राग्न्येन्द्रा° hm¹ B, षड्मेन्द्रा° r.—°मसुत्तरम् hm¹ r, °मसुच्यते r²r⁵r⁷, °गन्धमसुच्यते f, °गन्धमसुच्यते k, °म उच्यते b.—89^{ab} is not found in A, but m¹, as well as B, has it.

90. The following hymn 'Forth' (*pra*: v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called Evayāmarut^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaaur na*: vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यङ्गं d, विष्णुं नङ्गं m¹, विष्णुन्यङ्गं b.—उत्तमम् hr², उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90^{cd} is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn.

^b That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrīśukta*)^a is a benediction: the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāṅ*) in it.

°वादसु hm^1r , °वादो स्यात् bkr^2 , °वादो स्या f , °वादास्य r^5r^7 .—श्रीपुत्राणां Abf , श्रीः पुत्राणां r^5r^7 , स्त्रीपुत्राणां $kr^{(2)}$.—षट् $bfr^5r^7r^1r^4r^6$, तु hdr .—तस्याद्वा° hm^1r , तस्याद्वा° $r^1r^4r^6$, स्याद्वा° bfr^2 , (no तत्).—°लक्ष्यपनुदम् hm^1r , °लक्ष्यपनिर्नोदः $r^1r^4r^6$, °लक्ष्यापनिर्नोदे bf , लक्ष्मीं पतिर्नोदे kr^2 , °लक्ष्यपनिर्नोदे r^5r^7 .—तच्च A , तच्च B .—The end of the *varga* is here marked by १७ in $bfrkm^1$, not in hd .

^a This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Muller, RV.² vol. iv, pp. 523-528, where it has twenty-nine stanzas, the first fifteen with a commentary. In *R̥gvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Muller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6-8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *R̥gvidhāna*, pp. xxi, xxii.

^b This must refer to the six khilas which follow the *śrisūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandam samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleso mā vadhih* (five stanzas), (4) *saṃ sravantu marutah* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamā devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *caḥṣuś ca*.

^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

^d Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jivaputra^c (may be) used together as praise (*samstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃ sravanti*)^d various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ hdm^1 , प्रजावज्जीवपुत्रौ $r^1r^3r^4r^6bfr^2$, प्रजावान् जीवपुत्रौ r , प्रजावान् जीवपुत्रौ r^5 . °पुत्रौ I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः r , पयस्विन्य b , पयस्विन्य fk , यथास्विन्यः $hm^1r^3r^2$.—संस्रवन्तीति hdm^1rf , संस्रवन्तीति k , संस्रवतीति b .—92^{cd}-102 are omitted in $r^1r^4r^6$.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jivaputrābhyām haikē*; cp. Stenzler's note, p. 34; Meyer, *R̥gvidhāna*, p. xxv.

^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: 'ā te,' *sapta, prajāvān, garbhārthāśistutiḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48.

^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agniḥ, pañca, jīva-putra, āgni-vārunam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. ^d As all the MSS. agree in reading *saṃ sravanti itī*, this may be a various reading of the pratika, and not a corruption of *saṃ sravantu itī*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions^a, in (enumerations of) technical names, in leading ritual forms^b, a deity is incidentally mentioned (*nipāta-bhāṣā*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*liṅga*).

°संख्यासु देवता hm¹b, °संख्या तु देवता fkr², °संख्यासु देवता: r.—°वाक्यात् m¹br, °वाक्या hdr³fkr².—93^{ab}=iii. 82^{ab}.

^a Such as the *śrīsūkta*, in which Agni is incidental (see above, 91). ^b Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fk, मन्त्रप्रयोगमन्त्राणां hdm¹r³.—°धानकाः br, °धानकाः r², °धा - काः f, °धानका k, °धानिकाः hdm¹r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)^a.

गुणामिधायकानि r, गुणामिधायकानि b, गुणामिधायनानि hm¹f. — संविज्ञान° hm¹bf, संविज्ञान° r.—95^{cd} is omitted in k.

^a For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yaś tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a: this is (to be) understood.

प्रधानगुणभूताः स्मृत् r, प्रधानगुणभूता स्मृत् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सत्तं MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः सुतम् Ṣaḍguruśiṣya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimāñjarī (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

अगम शरीरिणी bns, अगमाशरीरिणी hdm¹rfs.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)^a.

तदायुर् hdm¹s, तदायुर् b, तदायुर् f, ददायुर् kn, तद्वाभ्याम् r.—प्रासद् s, प्रासद् hdm¹r³n, प्रासद् fkr², प्रास्यं b, प्रासं r.—चिम्बो hdm¹rfs, चिम्बां b, चिम्बो n.—अङ्गरेष्वाङ्गिरा hdm¹r³s (Nirukta iii. 17), अङ्गरेभ्योऽङ्गिरा rn, अङ्गरेभ्योङ्गिरा b, अङ्गारस्याङ्गिरा kr², अङ्गारस्याङ्गिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'aṅgārā āsams te 'aṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुती s, प्रजापति सुती n, प्रजापति तु ती b, प्रजापतिषु ती hdm¹rfs.—बृहा बृहा bfrn, बृहा बृह s (two MSS.), बृहा तुष्टा s (one MS.), बृहा ब्रूय k, बृहा बृहा hdm¹.—मवेह् hdm¹rbfkn, मवेल् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह s.—प्रत्यभाषत bfkkn, भाषमाणां तु s, भाषमाणां तु hdm¹.—The end of the *varga* is here marked by १९ in m¹bfk, not in d.

Māṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Brhaspati was the son of the seer who was born from the coals (Āngiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹fbr⁶n, विदधीति hdkk.

* As the account of the sixth Māṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Māṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Āngiras. Now this sixth Māṇḍala is stated to be his and his sons'^a.

महत्स्वासीद् r, महत्स्वासीर् b, महत्ससि fk, महत्ससि hd, महत्सति m¹.—गुर्यस्य r, गुरोर्यस्य hdm¹, गुर्यस्य fbk, गुरोर्यस्य r²r³, सुवन्यस्य r¹r⁴r⁰.—सपुत्रस्य तु तस्येदं fbkr, ससपुत्रस्य तस्येतन् A.

* Bharadvāja is the seer of the great majority of the hymns of Māṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhūradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba*: vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकाग्रचिंशदेवाच्च r⁵, एकाग्रचिंशदेवाच्च b, एकाग्रचिंशदेवाच्च fkr², एकाग्रचिंशतिक्षेव hdk, एकाग्रचिंशतिक्षेव m¹.—देवो यो A, द्यौ देवो B.

* This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

सू मे hdr, न म m¹r¹r⁴r⁶, न म b, व म f, त्र म k.—सुते br⁵, सुती fk, तु ते hm¹r. —106^{cd} is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm¹fk.

^a 106^{ab} is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaiśvadevyāu ũcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramanī on RV. vi. 21 makes the express statement *navamyekādāśyaṁ vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramanī: *dvītiyaindri vāntyaś ca pudaḥ*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrānāsah*: vi. 37. 3) Vāyu and Indra are praised together^a.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*niṣpātubhāj*).

वायुरिन्द्रसंस्तुती hm¹r, इन्द्रवायू सह सुती br⁶r⁷.—107^{ab} omitted in k.—वायु br, वाच m¹f, omitted in k.—107^{cd} is found in B and m¹ only.

^a There is no reference to this stanza in the Sarvānukramanī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra^a.

. But the triplet 'Above' (*adhi*: 31–33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)^b is (in) praise of Brbu^c.

108^{ab} is found in B and m¹ only.—य आनयदिति खल्व A, शरीरं चक्षुरित्यस्यां m¹r b f k (चक्षुर् b, वक्षुर् fk).—तृचोऽधीति वृषसुतिः Am¹, तृचोऽधीति वृषोः सुतिः r, तृचि वीति त्रिवासुतिः b, तृचि ताति वृवासुतिः f, तृचि तात चवासुतिः k.

^a The Sarvānukramanī makes no mention of this triplet. ^b The reading of B (*śarīram cakṣur ity asyaṁ, tṛce 'dhīti brbustutiḥ*) would mean: 'The body (is praised) in

the stanza "The eye" (*caksuḥ*), in the triplet "above" (*adhā*) there is praise of Br̥bu.^a *Caksuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmiri collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat pavā-vataḥ* (the pratika of RV. vi. 45); and in the Anukramanī at the beginning of Adhyāya ii it is described with the words: *caksur, alā (= ekā), ātmastutiḥ*.^c Cp. Sarvānukramanī: *īrce 'ntyē br̥bus takṣā datvatam*.

109. And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितरं kr, पितर hb, पितरः d.—शंयुष hm¹r, शंपुसु b, वांयसु fk.—तृचक्षान्ते m¹, तृचक्षान्ते hdr, तृक्षान्ते B.—खयन् B, खयम् hdm¹r.—एत तु सौम्यः पञ्चर्च उत्तरः hdr¹r³r⁶m¹, ०खिताः पञ्चर्चः सौम्य एव वा bfr.

^a The seer of RV. vi. 44-46, 48 there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Sadguruśi-yu, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Śamyu.

^b That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105.

^c The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcarchaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramanī: *pañcarchāḥ saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupānīyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रस्यैन्द्रो b, इन्द्रस्यैद्रा f, इन्द्रस्यैन्द्रा k, इन्द्रस्यैन्द्रो r, इन्द्रस्यैव m¹.—निपातनीयाः b, निपातनीयाः fk, निपातेन m¹, निपातोऽयं r.—श्रूयन्ते b, श्रूयन्ते m¹fkr.—110 is found in B and m¹ only.

^a In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as anupānīyā stanzas to Indra: *svādus kilāyaṇ madhumāñ utāyam itindrasyaindrīr anupānīyāḥ śamsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Br̥haspati, the last verse (*pāda*) Indra.

तृतीयसु लिङ्गम् hm¹r¹r⁵r⁷, तृतीयोऽसौदिङ्गम् bfk, तृतीयोऽसौत्विङ्गम् r.—The end of the *varga* is here marked by २९ in bfm¹, not in hdk.

^a 111^{ab} is quoted by Śaṅguruśiṣya on RV. vi. 47. ^b The reading *tṛtīyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīdvāṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāva-vṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm¹, पदं यत्त b, पदं यत्तद् f, पदं यत्त k. — ऋचसु तिस्रसु hdm¹, ऋचसु तिस्र b, ऋचसु तिस्रो fk. — With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{cd}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Tṛṇapāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛśni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{cd} and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m¹:

113^e. त्वचः परो b, त्वचः ॥ परो fk. — मावतः bfk. — पुञ्जिसूते b, पुञ्जिसूते f, पुञ्जिसूते k. — In hdm¹ the whole pāda reads आदित्यो वा मवतः पुञ्जिसूते । आदित्यो वा being taken from 114^a.

113^d. दृचः परो b, दृचा परो fk. — वैश्वदेव fb, वैश्वदेवं k. — In hdm¹ this pāda reads प्रगाथस्त्वच बभ्रुदेवतोऽन्वः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇī: *tṛṇapāṇikam pṛśnisūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Prśni (22)^b.

114^a. वा स्वाद् fb, वा स्वा k.—This pāda in hdm¹ reads आ मा पूषन्निति पीष्ण-
श्चतस्रस्=114^b.

114^b. आ मो पूषन्निति पीष्णाश्चतस्रः b, आ मो पूषन्निति पाष्णाश्च तिस्रः f, च मो
पूषन्ति से पाष्णाश्च तिस्रः k.—This pāda in hdm¹ reads तुचः परो मारुतः पृश्निसूक्ते=113^c.

114^c. तत्र विद्यात् fk, तत्र विद्याद् b.—This pāda in hdm¹ reads आदित्यो वा
मारुत एव वा स्वाद्=114^a.

114^d. अत्यरयुभ्योः b, युत्युभ्योः f, युत्योः k.—कीर्तना पृश्नये च b, कीर्तिता प्रियाग्रये
च fk.—This pāda in hdm¹ reads अन्त्वा युमुकीर्तितं पृश्नयो वा॥—The end of the *varga*
is here marked by २२ in hbf, not in dk.

^a The only practical difference between the above statements about RV. vi. 48 and those of the Sarvānukramaṇī is, that in the latter the option of *liṅgoktadevatā* includes stanza 13. Op. BD. vol. i, p. 122, note ^d. ^b Śaḍguruśiṣya remarks that the wording of the Sarvānukramaṇī, *antyā dyāvābhūmyor vā prśner vā*, is in imitation of another Amukramaṇī: the passage meant is undoubtedly BD. v. 114^d.

23. Deities of RV. vi. 49–62.

115, 116. After this the four hymns ‘I praise’ (*stuse*: vi. 49–52) are addressed to the All-gods: the second stanza (vi. 49. 2) (praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5) the Aśvins, but the seventh here praises Vāc (49. 7), the eighth 49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭr, ‘Of the world’ (*bhuvanasya*: 49. 10) Rudra, then the two next (49. 11, 12)

116. सौत्यृक् तु सप्तमी hdm¹, सौत्यृक् याजीरवी b, सौत्यृक् याजीरवी fk (i.e. याजीरवी, the pratika of vi. 49. 7).—०थोत्तरे hdm¹b, ०थोत्तरम् k.

117. are addressed to the Maruts. (With) ‘Who the spaces’ (*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu^a. ‘To’ (*abhi*: vi. 50. 6) is addressed to Indra, and ‘Hither’ (*ā*: vi. 50. 8) is addressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) ‘And’ (*uta*: vi. 50. 9, 10)^b.

मारुतो यो hd, मारुतो यो b, मारुतो यो m¹, मारुतो (no यो) fk.—जगावृषिः hd, तागावृषिः m¹, जगावृषिः b, जगावृषिः f, जगावृषिः k.—अभ्येन्द्रोति स b, अभ्येन्द्रोति च

f, अभ्यौद्राचि च k, अहिर्बुध्नार्क hm¹, अहिर्बुक् d.—रोदस्यापेयुताश्विनी b, रोदस्यापेयुताश्विनी hdf, रोदस्यापेयुताश्विनी k, रोदस्यापेयुताश्विनी m¹.

^a The Sarvānukramanī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyī* and *āśvinī*, it is probably meant—*dehali-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as Rodasī is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also —The Sarvānukramanī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agnīparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya^b. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सीर्यो चोदु त्वद् b, सीर्यो चोदु त्वद् fk, सूर्यो वोदु त्वद् hdm¹—The text of 118^a follows hdm¹, वयं पीष्णानि यं चैन्द्रात्पीष्णमुपोत्तमं b, वयं भेषुयोत्तमं f, वयं भूष्णम-योत्तमो k, that is, probably=वयं पीष्णानि पक्षे[ता]न्येन्द्रापीष्णमुपोत्तमम्, ‘there are five hymns to Pūṣan beginning “We” (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramanī. ^b The Sarvānukramanī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathītamaṁ kapardīnam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

119^{ab} is found in b f k m¹, not in h d.—ऐन्द्राप्ते b f k, ऐन्द्राप्ते h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

वीषसे चैव hdm¹, वीषसे वोवोद b, वीषसे वोचंद्र fk.—तु वपुर्विति hd, तु पुनर्विति m¹, स्याद्वपुर्न तत् b, स्याद्वपुर्न तत् f.—120^{c d} in bfk only.—स्त्रिभ्यां fk, स्त्रिभ्यां b.—राज्ञं b, राज्ञानं fk (cp. vii. 44).

^a There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśvesām vah satām*: vi. 67). 'Obediently' (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समैन्द्रा^a hd, संसंद्रा^b b, सं वामैन्द्रा^c f.—परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Bṛhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेन्द्रासोमौ hd, सवितेन्द्रासोमौ m¹, सवितेतीन्द्रो सोमो bfk.—तौ सुतौ b, ता सुतौ fk, संसुतौ hdm¹ (cp. 118^a).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)^a.

सर्वेषां चक्रवर्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m¹, पूर्वेषां चक्रवर्तिनाम् b.—This śloka is found in bfk m¹, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

^a This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sṛñjaya^b, having been conquered in fight by the Vāraśikhas^c, came to Bharadvāja^d.

सार्जयः hm¹, सर्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्जयः b.—आजग्मतुः kn, आजग्मतु f, आजग्मतौ b, अभिजग्मतुः hdm¹ (this would make a pāda of nine syllables).—वारशिखेर् n, वारिशिखेर् hdm¹, वारशिखोर् f, वारशिखो k, तारशिखि b.—युधि hdm¹ n, युवि fk, युवे b.^e

^a Cp. RV. vi. 27. 5, 8.

^b Cp. RV. vi. 27. 7; vi. 47. 22, 25.

^c This is the

form of the name in RV. vi. 27. 45.

^d This *varga* (124-128) is quoted in the Nīti-

mañjari on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुसौ hm¹k, अभिगम्य ततसौ b.—तं hm¹b, तु fkn.—प्रसाया° hm¹bfb, प्रगम्या° n.—वारशिखिर् n, चारशिखिर् b, वारशिखिर् fk, वारिशिखिर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).⁷ That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

अचवन्धुर् n, अचवन्धुं hdm¹, अचवन्धुर् k, अचवन्धुर् f, अचवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तो तु hdm¹, तु तो bfbkrn.—कुर्व्वेतौ hdm¹n, कुर्व्वेती bfr, कुर्व्वेती k, कुर्व्वेत् r⁵r⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्येति bkrn, जीमूतस्येव hdr³, जीमूतीयेन r¹r⁴r⁶.—पुथक्° hm¹r, पुथक् ति° fkn, पुथक्वे° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfb, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु सौति B.—द्वितीया तु hm¹r, द्वितीया च bfb.—°मन्त्रिणी Afb, °मन्त्रिणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhiṃmantriṇī* to be supplied from *jyābhiṃmantriṇī*. ^b This *varga* (129-133) is quoted in the *Nītimañjarī* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौत्यगार्त्तं चतुर्थी A, सौति चार्त्तं चतुर्थी Bn.—तु hdm¹, तुग् b, च r¹r³r⁴r⁶, ऋग् fkrn.—सारथिं hdm¹rbfn, सारथि k.—संसुताः hm¹r, तु सुताः bn, त सुताः k, त सुताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वांसु hm¹r, अश्वानत् b, अश्वां -fk.—सौति आ° rn, सौत्या° hdm¹, सौत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं चैकादशी hm¹r³, इषुधिं चैकादशी r¹r⁴r⁶, इषुमेकादशी bfr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15^c).

दिग्ध r, दिग्भ्य hdr³, दिग्ध b, दिग्ध f, विद्ध्य k.—इषुः सुतः r, इषु सुतः hdr³r⁶k, इषु स्वः f, इषु सुतिः b.—अयोमुखी hm¹rb, *मुखी fk.—तु अर्धेऽस्त्रं hdm¹r, त्वर्धे स्त्रं b, त्वार्धे स्त्रं fk, अर्धेर्वं r⁶.—परं hdm¹bfr², परम् r.—The end of the *varga* is here marked by २६ in m¹bf, by १६ in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19^a) the seer utters prayers on his own behalf.

१३४. षोडशां B, षोडशा A.—युद्धादेः hdm¹r, युद्धदेऽस्त्रा r¹r⁴r⁶, योद्धादेः r⁶, याद्धादे fk, योद्धादे b.—कवचस्य तु hdb, केवचस्य तु fk, कवचस्य च r.—बध्यतः A, बध्यत m¹, वन्तत b, वयता fk, बन्धनम् r.

१३५. सुतिवत्तमा Am¹, देव्युत्तमा r, देविगुत्तमा bf, दौविगुत्तमा k.—अधिर m¹b fkr⁶, अधिर hdr.—आत्मन आशिषः hdm¹r, आशिषमात्मनः bfk.

136. ^aNow the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasīkhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन)र्वारशिपान् f, (पुनर)र्वा-
रशिपान् k.

^a This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रमी m¹bfrn(aghm), च तिस्रमी n(bc).—^०काम्यया m¹bfrn, ^०काङ्गया r.—
मितुष्टाव m¹fkr (Sarvānukramanī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the
following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m¹bfrn, आसाव r.—हर्षपीया° f, हर्षपीपा° b, हर्षपीया° r, हर्षपीपा° k,
पर्यपीया° m¹ (हरियूपीया RV. vi. 27. 5).—अघानेनान् m¹rn(m), जिघानेनान् fk,
जिघानेनां b, अघानेनां n.—हृषीपतिः bn, शचीपतिः fkr.—The end of the *varga* is
here marked by २७ in fk, by १७ in b; in m¹ it is marked by २७, but at the end of
136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. ^aNow these two, Abhyāvartin and Sārñjaya, having conquered the Vārasīkhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am¹, एवं Bn.—ततो Am¹fkr, ताव् r, wanting in b.—भ्यावर्तिसार्जयो hm¹r,
भ्यावर्त्तिर्ज्ञसार्ज्ये b, भ्यावर्त्तिर्ज्ञससीयो f, भ्यावर्त्तिनः शशी k, प्रस्तोकः शार्ज्यो मृधे
n.—ददतुर्विविधं वसु hm¹rbbfk, विविधां दक्षिणां ददौ n.

^a This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga ^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

इयान् Am¹, द्वौ च B.—तदे A, तस्मै B.

II.

D d

* Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyū, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsānukramaṇī, vi. 6, 8. ^b Though the number of stanzas is not mentioned, the plural *ābhīh*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m¹, but only in b f k r² r⁵ r⁷: after it b f k repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn ^a are occasionally ^b (*pra-saṅgāt*) celebrated, Rāthītara regarded as hymn-owning (*sūktabhūj*) in praise (*stutau*) ^c.

प्रसङ्गात्विह m¹, प्रसङ्गा त्विह A, प्रसङ्गात्विह b, प्रसङ्गान्तिह f, प्रसङ्गान्तिह k, प्रसङ्गादिह r.—राथीतर सुतो h d m¹ r¹ r⁶, राथंतरीसुतः b, भारथंतरीसुतः f, भारथंतरीसुतः k, राथीतरसुतः r.—The end of the *varga* is here marked by २८ in m¹ f k, by २० corrected to २८ in b, not at all in h d.

^a That is, RV. vi. 75, as the one under discussion.

^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

Māṇḍala vii.

29. Pedigree of Vasiṣṭha. Kaśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः m¹ r b n, मारीचिः h d f k.—सुनिः A, भवत् B.—वाया h m¹ r b f k, वाता r¹ r⁴ r⁶.

^a The following passage (143-155) is quoted in the Nītimajjari on RV. vii. 104. 16.

B 144. Aditi ^a, Diti, Danu, Kālā, Danāyu, Siṃhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुद्वाला m¹, दनुष्वाला f, दनुष्वाला k, तुष्टावला b, दनुष्वाला n (दनुष्वाला g, दनुष्वाला m, दनिया h).—सिंहिका सुनिः r, सिंहिकाविगौ m¹ k r² n, सिंहिकाविगौ f, सिंहिकावि b, सिंहिकाविधौ n (g).—क्रोधावशा r, गोधा वृथा f m¹ n, गोधा वृथा b, गोधा वृथा k.—वरिष्ठा b k r n (gh), वरिष्ठा n.—सुरभिर् b n, तुरभिर् f, तुरभिर् k, चतुर्भिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^{ab} are wanting in A, but they are found in B and m¹.

^a The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Varisthā and Surabhī, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*adstir dītir danuh kālā danāyuh śimhikā tathā,
krodhā pradhā ca viśvā ca vīnatā kapilā munih,
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुक्षेवेति bm¹n, कद्रुक्षेवेति kr.—*सुराक्षेव hm¹r, *सुराः सिद्धाः bn, *सुरा सिद्धा fk.—145^d=vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

*र्यमांश्च r, *र्यमांसच fk, *र्यमांश्च m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तप्पन्ने hm¹r, जज्ञाते br⁵, जज्ञोऽथ n, यज्ञोऽथ fk.—मित्रश्च वरुणाश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रश्च वरुणः सह f, मित्रेस्व वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणाश्च च r¹r⁶, वरुणः सह r²r³.

149. ^a Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b. It fell into a jar containing water that stood overnight.

सत्ने ns, सत्ने ABm¹.—तत्कुम्भे h¹i³r⁵r⁷ns, तः कुम्भे m¹k, त कुम्भे f, तत्कुम्भे b, कुम्भे तु r.—न्यपतद् hm¹rs, ह्यपतद् fki²r⁵r⁷n, व्यपतद् b.

^a The following passage (149-155^{ab}) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.). ^b Cp. Nirukta v. 13. *tasyā darśanān mitrā-varuṇayo retāś caskanda*, also Sarvānukramāṇī 1. 166. *mitrāvarunayor dikṣitayor urvaśim apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya^a and Vasiṣṭha, there came into being.

^a On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground^a;

पतिते शुक्ले m¹r¹fkn, पतितं रेतः bs.—कलशे च m¹bkr, कलशे च s.—संभूत ऋषि⁰ m¹rs, संबभूवर्षि⁰ n, स बभूवर्षि⁰ bk, स भूवर्षि⁰ f.—This śloka is found in B and m¹ only.

^a As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152^{ab}).

B 152. while Agastya was produced in the jar, (and) Matsya^a, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महायुतिः brs, महासुनिः n, महः fk, भवन्महान् m¹.—महायशाः A, महातपाः Bns.—152^{ab} is found in B and m¹ only.—The end of the *varga* is here marked by ३० in hm¹fk, not in bd.

^a Cp. Sieg, Sagenstoffe, p. 106, note ².

31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya^a; or else (because) the seer was born from a jar^b. For measurement is made with a jar also :

हि मीयते hm¹r¹fks, महीयते b, (कुम्भे नाभी)ह मीयते r¹r⁴r⁶.—153^{cd} is omitted in n.

^a In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, Sagenstoffe, p. 106, note ⁸, and p. 108, top. ^b That is, Agastya was called Mānya either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)^a.

०धानं तु hm¹rbfkn, ०धानं च s.—लक्ष्यते br¹r⁴r⁶ns, लक्षते fk, लक्षणम् hdr, (परिमाणं सु)लक्षणम् m¹.

^a This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वं च पुष्करं तच्च Am¹, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b fkn, सर्वतः पुष्करं तच्च हि s.

^a Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, Nirukta v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रेष्ठ्यकर्मणः hm¹, श्रेष्ठ्यकर्मणः b, श्रेष्ठ्यकर्मणा fr⁵r⁷, श्रेष्ठ्यकर्मणि k.—हीन्ः hm¹r, चैद् br⁵r⁷, चद् fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*rṣayo vā indram*)^a.

सोमभागानय Am¹, सोमभागानस्तत् B.—ब्राह्मणास्तद्धि m¹r, ब्राह्मणा तद्धि bfk.—157^{cd} is found in B and m¹ only.—The end of the *varga* is here marked by ३१ in m¹b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

^a TS. iii. 5. 2¹: *rṣayo vā indram pratyakṣaṇ nāpaśyan; taṁ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etānt stomabhūgān abravīt*.

32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am¹.—ब्रह्मकर्मणि hm¹bfk, वै ततोऽभवत् r.—यज्ञेषु hm¹r, याज्ञेषु b, जातेषु fk.—दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवत् r.

^a Cp. RV. vii. 33. 11: *uta gṣi maitrāvaruṇo vasiṣṭhayaṇvaśyā brahman manaso 'dhi jātah*; TS. iii. 5. 2¹: *tasmād vasiṣṭho brahmā kuryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

वेऽवापि Am¹, अवापि B.—सदस्याः खुखु A, सदस्यास्त्रिह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdx, अर्हये m¹, पूजयेद् B.—भास्त्रवेयी श्रुतिस्त्रियम् Am¹, वृष्यर्थं भास्त्रवी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*jūṣasva naḥ*: vii. 2) here are Āprī stanzas.

तुष्टावाप्तिम् hdm¹, तुष्टाव चाप्तिम् r, तुष्टाव वाप्तिम् bfk.—स्वप्तिम् hdm¹, no तु in bfk r (इत्यप्तिम्).—आप्यस्तत्र hdm¹r, आप्रियस्तु fk, आप्रियस्तु b.

^a That is, vii. 1-17, deducting vii. 2 as an Āprī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹bfk, not in h.d.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्सु A, चतुर्द्धग्भिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमैद्धे fkr², संवादमैद्धसूक्तं r⁵r⁷.—स्वित्यंचसु hd, °स्वित्यंवसु r¹r³i⁴r⁶, स्वित्यंतसु b, °स्वित्यं तत्सु r, स्यति स्सु f, स्यतिस्स k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *caturbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तच्च तु Bhdm¹, यानि r.—अहिं तच्च hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि f. k.—बुध्यम् hdb, बुध्य m¹r, मध्यम् f. k.

^a The reading adopted in the text is supported by the Sarvānukramāṇī: '*abjām*' *aher*, *ardharca uttaro* 'hīrbudhnyāya.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सद्सि f. k.—मेघान्स r, मेघांस b, मेघांसि m¹, मेघांसि f. k.—एति वा bkr, एवति वा f, एतीता m¹.—तेषु मध्यमः r, तेष मध्यमः m¹, तेषमधीनः b, तेषमधानः f. k.—बुध्ने हि bf, - हि k, बुध्येति r, बुध्ये हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *aher ayanād*: *etiṅtarikṣe* . . . *nīhrasitopasarga āhantiṅti*. ^b Cp. Nirukta x. 44: *yo'hiḥ sa budhnyo*: *budhnam antarikṣam*, *tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6^{ed}) is addressed to Bhaga, so a sacred text (states).

सूक्तं hm¹r, सूक्तं bfr²r⁵.—°देवतः hdm¹, °देवतः B, °देवताः r.—र्ध्वस्य भागो hm¹r³B, र्ध्वस्य पादो r.—इति श्रुतिः m¹fr²r⁵r⁷, इति श्रुतः hdr³, इति स्तुतिः bk.—167^d in r reads प्रथमायामृचि स्तुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m¹bf, not in hdk.

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5^a)^a has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6^{ed}), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1^{ed})^b:

तृतीयोऽच hm¹r, तृतीयोऽस्य bfk —पञ्चम्यामहिदेवतः Am¹, प्रथमायामृचि स्तुतिः bfk, प्रथमायामृचि स्तुतः r.—168^{ed} is wanting in A and m¹.—भूयं भगो m¹r, ज्ञं भगो b, ज्ञं भगो न भगो f, न भगो न भगो k.

^a There is no reference to this pāda in the *Sarvānukramaṇī*. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next *śloka*).

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं f.—पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्वं r, पञ्चोर्ध्वं b, पञ्चार्धं f, पञ्चार्धं k.—पञ्चर्ची भगदेवतः Am¹r², पञ्चर्ची भगदेवताः r, पञ्चार्चा भगदेवताः b, पञ्चार्चा भगदेवता f. k.—169^{ab} is wanting in A and m¹.

^a The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāhuḥ savāti savitā bhagaḥ*. ^b It is perhaps owing to this remark that the *Sarvānukramaṇī* states the deity of RV. vii. 38. 6^{ed} to be Savitr or Bhaga: *bhagam iti bhāgo vārdharaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ*: vii. 41. 1)^c.

उषस्यान्वा hm¹, उडास्यान्वा b, उदास्यान्वा f, उदास्यान्वा k (अन्वोषस्या Sarvānukramapī), उषसोऽन्वा r.—द्रष्टृयो चाग्निरेव च b, तष्टृयो चाग्निरेव वा f, तष्टृयो चाग्निरेव च k, इष्टृया चाग्निरेव वा r⁵r⁷, द्रष्टुं सौत्याग्निरेव वा m¹, द्रष्टुं सौत्याग्निरेव वा hd, द्रष्टुं सौत्याग्निरेव वा r.—प्रातरित्थिनां भगमेव hm¹r, प्रातरित्थितां भागीमेव bi²r⁵r⁷, प्रातुरित्थितां भागीमेव fk.

^a *Āfir* for *āfir* on account of the metre. ^b Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramapī: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावन्ते तु hd, आदावन्ते च m¹, आद्यान्तेषु r⁵r⁷, आदातेषु fk, आद्यान्तेषु b, आद्यान्तेषु ते तु r.—ह्ययः hd, ह्ययुय b, ह्यय f, ह्ययं k, (च) ह्ययः m¹, (ते तु) ह्ययः r.—सुक्ते ऽस्मिन् Bhm¹r³, सुक्तेषु r.—स्वन्वा Bhm¹r³, मान्वा r.—अन्यास्त च fk r⁵r⁷r³, अन्यास्त च b, मान्यास्त च r, अन्यास्त च hdm¹.

^a Cp. above, iii. 52 (note also the *v. r.* there, *prātaryogāt*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūsan, Brahmaṇaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyam pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṁstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitāḥ*)^c.

साधोक्तात् hdm¹r, कासादा B.—गणस्यानाद् hdm¹r, गणस्यानाद् b, गणस्यानं f, गुणस्यानं k.—मत्तिता hm¹r, मत्तिता b, मत्तिता fk.—न्यास्तु hm¹r, न्यास्तु bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

^a 172^a=i. 19^a, 98^a; vii. 144^c. ^b Thus Indra is associated with the troop of the Maruts. ^c Cp. i. 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h d b r, दधिकं f k.—रौद्रम् h d r, रौद्रम् b f, रौद्रम् k.—दाधिके h d, दाधिके b, दधिके m¹ f k, दधिकां r.—प्रथमायास्तु A m¹, प्रथमायां तु B.

174. may be recognized*. 'O Waters' (*āpah*: vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Ṛbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Ṛbhus.

*देवी वा h d m¹ r b f k, देवी तु r¹ r⁴ r⁶.—174^d is omitted in r¹ r⁴ r⁶.

* That is, by their names occurring in the stanza; cp. Sarvānukramāṇi: *ādya liṅgeṣṭadevatā*.

175. For it is thus that this entire (hymn) addressed to the Ṛbhus is chanted on the tenth day in the litany to the All-gods*. 'Whose chief the sea' (*samudrajaṣṭhāh*: vii. 49) is (in) praise of the Waters.

शस्त्रि h m¹, शास्त्रि r³, सचे f, मचे k, शस्त्र br.—समस्तं h m¹, समस्तं च b f k r.—समुद्रज्येष्ठा चपां hr, समुद्रज्येष्ठेषां r¹ r⁴ r⁶, समुद्रादित्यपां b f, समुद्रादित्यया k.—175^{abs} omitted in r¹ r⁴ r⁶.—The end of the *varga* is here marked by ३५ in m¹ b f k, not in h d.—The last pāda is not repeated here in either b or f.

* See ĀŚS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hnt vaiśvadeva-śastra ārbhavanividhānaṇ; sūtryate hi: ṛbhukṣaṇa ity ārbhavam ūti*; cp. below, vi. 108.

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām*: vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नद्यस् m¹r, मद्यस् fb, मद्यस् k. — *i^{ed}* is not found in A, but only in B and m¹. It must be original as the detailed statement of the *Sarvānukramapī* is founded on it: *ā mām: maitrāvaruṇy, āgneyī, vaiśvadevī, nadistutīh*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra*: vii. 53. 1-3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas: vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following: vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

°देवस्यौ b f k d r, °देवस्यौ m¹, °देवस्यौ b — वासोप्यस्याम् hd, वासोप्यस्याम् b, वासोप्यस्याम् r, वासोप्यस्यौ f k — चतस्रसु Am¹, चतस्रसु f k r, चतस्रसु b — प्रस्थापन्य ऋचः स्मृताः B (प्रस्थापन्यो मृचः b, प्रस्थापन्यो मृचः f, प्रस्थापन्यो मृचः k, प्रस्थापन्य ऋचः r), स्वष्टो प्रस्थापिनी स्मृताः A (°पिनी स्मृताः r¹1³1⁴1⁶, °पिनी स्मृताः hd), सप्त प्रस्थापिनी स्मृताः m¹.

^a Cp. *Sarvānukramanī* on vii. 55: *aṣṭau: vāstospatyādyā . . śeṣāḥ prastāpinyā upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m¹ alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्त, ऋचौ being then supplied in A and ऋचः in B. — In *Ṛgvidhāna* ii. 26. 5 this hymn is described as *prastāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im*: vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka^a, the divine father.

परं Am¹, ततः B.

^a There is no mention of Tryambaka in the *Sarvānukramapī*, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat*: vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām*: vii. 67-74) the divine Aśvins.

सुतो तु br, सुतो सु f k, सुतो तो hm¹. — परिद् Am¹, सुतो B.

5. (In) 'When to-day' (*yad adya* : vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ* : vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti* : vii. 63) four and a half (1-5^a) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ* : vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यद्वैकोत्सूर्यस्तिस्रः hm¹bfk (यद्वै° fk), यद्वैकोत्सूर्य इति तिस्रः r.—सौर्यस् hdm¹, सौर्यं r, तद्वत् bfr²r⁵r⁷, तद्वत् k.—इति तु hdx, इति (no तु) bfr²r⁵r⁷m¹.—The end of the *varga* is here marked by १ in m¹bfk, not in hd.

^a There is no statement about this stanza in the *Sarvānukramāṇī*. Cp. below (9).

2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya* : vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya* : vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अद्याः सर्वा ऋचः सौर्याः br, अपत्या सर्वा ऋचः सार्यः fk, अपत्या ऋचः सर्वाणां m¹ (the plural of सौर्यी would be more consistent with 5 and 9 than that of सौर्या).—This and the following three ślokas (6-9) are found in B and m¹ only.

^a Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah* : vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतारः fkm¹r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: स ते मिचो f, स ते मिचो k, स तेन मिचो b, स ते मिचो r, ऋते मिचो m¹.—मिचस्तु तत् m¹bfk, मितः स्तुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah* : vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वाहितिर् m¹bfr²r⁵, वाहितिर् r (=r⁷).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat* : vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ* : vii. 66. 16) to be a prayer^a.

* That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādya daśādityāḥ*, Sarvānukramaṇī *caturthyādya daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy usāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m¹rbfk, एभिः hd.—°द्रावद्वयेति Am¹, °द्रावद्वयती° b, °द्रावद्वयानि r; the whole line is चत्वारिंशो वयो सुतिः in f, चत्वारिंशो सुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—स्वप्न आचरत् hm¹r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(sm)s, स्वप्नवचरत् n(b), चीर्यमाचरत् r^d.

* 11^{cd}–15^{ab} are quoted in the Nītimāñjarī on RV. vii. 55. 2; and 11^{cd}–13 in Śāyana, on RV. vii. 55. 3. ^b See Vedische Studien, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6: *svapnaś caned arjasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṃ jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तच्च bfrns, तं त्वच्च hd, त्वं तच्च m¹.—°अवधावत् Am¹, °अवर्तत Bns.—12^{cd} and 13^{ab} are not found in A, but in B and m¹ only.—दृष्टुम् m¹n(h)s, दृष्टुम् fk, दृष्टुम् b, दृष्टुम् rn.—13. द्वाभ्यां m¹bfs, चिभिः rn.—असुष्वपत् m¹bfr, असुष्वयत् k, असुष्वपत् n, असुष्वपत् s.—स तं Am¹, एवं Bns.—प्रस्थापयामास bfrn, प्रस्थापयामास k, प्रस्थापयामास hdm¹s.

^a The anomalous form *vyasuṣvapat* is evidently based on the refrain of RV. vii. 55. 2-4, *nī ṣu svapa*. I was therefore tempted to make the emendation *nyasuṣvapat*.

^b The reading of B *evam* connects 13^{cd} with 13^{ab}, that of A *sa tam*, 13^{cd} with 12^{ab}.

^c Cp. *Vedische Studien*, ii, p. 56, note ².

14, 15. Then king Varuṇa bound ^a him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)^b following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

स्त्रीः पाशैः प्रत्यबध्यत Am¹ (प्रति^o m¹), स्वाम्पाशान्प्रत्यबध्यत Bn.—स बध्य hm¹rfkn, स बध्य r¹r⁴r⁰, स बुध्वा b.—^oभिरित hdr, ^oभिरत bfk.

15. ततः पिता hm¹bf, बध्यः पिता k, तथास्तथा n.—15^{cd} is the reading of Am¹; instead of it, but after 14^{ab}, Bm¹ read:

बध्यः स¹ वाङ्मयैः पाशैर्ध्रुवासु त्विति³ ब्रूमते ।

¹ fr²r⁵r⁷, वद्मि सा k, तदः स b. ² r²r⁵r⁷, ध्रुवासुत्विति b, वाङ्मयैस्त्विति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*pītā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in hd.

^a Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A).

^b That is, after the group 82-85 mentioned in 10.

^c The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā ṣu kṛtīṣu kṛiyanto vy asmat pāśaṃ varuṇo mumocāt*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)^a.

तास्त्रि^o Am¹, तास्त्रि^o B.—^oवायव्याः सुतो m¹r¹r⁵r⁴r⁰, ^oवायव्याः सुतो hd, ^oवायव्याः सुतो r, ^oवायव्या मयो bfk.—यासु hm¹r, यासु r²r⁵r⁷, यासु fk, यासु b.

^a See *Sarvānukramanī* on RV. vii. 90: *aindryaś ca yā dvivad ukīāḥ*; cp. also *Śaṅgurusīṣya*.

B 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) ^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pada*) ^b.

वायव्या m¹bfr, वायव्याः r.—प्राउगी° m¹r, प्राउगी° b, प्राउगी° fkr².

^a That is, AB. v. 20. 9. ^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarāḥ* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu) ^a.

प्र सोता चर्ग^a br, प्र सोता चर् f, प्र सोता च m¹k.—The words एता नव कृताः occur above, vi. 7^d.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvatī (is praised) with the stanza 'He' (*saḥ* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

दृचे सरस्वाम् इति B (दृचे bfr², द्वेचा r⁵r⁷), सुतश्चैव सरस्वांसु Am¹. I have preferred the reading of B (with the emendation च्चचा for दृचा) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तृतीया सरस्वते . . परास्त्रियो गायत्र्यः सरस्वते.—च तिस्रभिः hdr³, चतस्रभिः m¹r¹r⁴r⁶, चतुर्चर्चैः r, चतुर्भवे b, चतुर्भवे fk.—The end of the *varga* is here marked by ४ in bfr, not in hdm¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa ^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm^1r^3B , वर्षसहस्राणि r .—०रथेनेमां hdr , ०रथेनेमान् b , ०रथेन मा fk .—भुवन् r , भुवंत hd , भुवत् fk , कवन् b .

* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sūyāṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत br^5 , हत fk , पहत $r^1r^4r^6$, वहथ hdm^1r^3 .—मागांस्ते hdm^1r^3 , मां सर्व्वा $r^1r^4r^6$, मा सर्वा fk , माः सर्वाः r^5 , माः सर्व्वा b .—वाथवेकशः Am^1r^2 , यथवेकशः b , यथवेकश fk (०स् k), वाथनेकशः r .—नद्यः स्वल्पं hm^1bfk , नद्यस्ताल्पं r .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

मागांस्त्वांस्ते hdm^1 , भोगांस्त्वांस्ते r , सर्वाभोगांस्ते bfk .—सचे all MSS. and r .—वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^5 , वर्षे सहस्रिके fk .—ते B , त्वा A .—नाऊष m^1r , नाऊषः hdf , नाऊतः k , न्ययुः p : b .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाशु Am^1 , जगामाथ B .—आपगां A , पावगां B (b , ०गां $fk m^1$).—सरस्वतीम् all but m^1 , which has समुद्रगाम्.—23^{cd} is the reading of B ; प्रतिजग्राह सा चैनं पयः सर्पिश्च दुहति is that of Am^1 . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाऊषाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure ५ is in b placed after 26^{ab}, which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

6. Ditties of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे बार्हस्यत्वमेन्द्रं hm^1r^3 , यग बहस्यमेन्द्रं च f , यग वहस्यमेन्द्रं च k , बार्हस्यत्वमेन्द्रं च b (no यज्ञे), द्वे बार्हस्यत्वे ऐन्द्रे च r , ऐन्द्रे यज्ञे दिवः सूक्ते $r^1r^4r^6$.—तु परे ततः Am^1 , च ततः परे B.—उत्तमेन्द्राश्च hm^1 (उरमित्येन्द्राश्च S), उत्तमेन्द्राश्च r , उत्तमेन्द्राश्च bk , उत्तमेन्द्राश्च f .—तिस्रः स्युः br , तिस्रः स्य f , तिस्रः स्य hdm^1k .

A 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati.

^a 26^{ab} is the reading of Am^1 ; instead of this line B has :

आशीर्षे^b प्रथमा तच्च प्रथमस्य तृतीयया ।

^b r , आशीर्षे^b m^1f , आशी भव k , आशी b .

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{cd} is not found in A, but in B and m^1 only. 26^b is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by 25^a; while 26^c repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. Sarvānukramaṇī). The original reading of 26 thus seems certainly to have consisted of the single line : सौतीन्द्रं प्रथमा स्वच चत्वारि विन्द्रावृषती । cp. Sarvānukramaṇī on vii. 97 : यज्ञे . . ऐन्द्रादि बार्हस्यत्वमस्यैन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)^a 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

सौतीन्द्रा^a Am^1 , सहेन्द्रा^a B.—मण्डूकान् bfs , मण्डूकान् m^1 , मण्डूका $r^2r^5r^7$, मण्डूकम् A. I have preferred the former reading as being supported by the Sarvānukramaṇī : मण्डूकांसुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

राशोऽं $m^1r^1r^4r^6br^5uS$, s (v.r.), राशोऽं hrfks.— 28^{ab} , occurring here in B and hdr^3 (but omitted here in $m^1r^1r^4r^6$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सीदासिः (B).—तस्मिन् hd, कुक्षः Bs.—The end of the *varga* is here marked by ई in m^1bf , not in hd .

* 28^{ab} is quoted in the Nītimañjarī on RV. vii. 104. 16.

7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākaśamsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आयेयी m^1dr , सायेयी h, येयी b, येया fk.

30. The stanza 'As if I' (*yadi vāham* : vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* : 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jīgāti* : 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam* : 18) is addressed to the Maruts.

ऐन्नी यो मेति तु स्मृता hm^1r , यो मेतीद् स्मृतो द्योः bk, यो मेतीद् स्मृतो द्योः f, यो मेतीद् स्मृतोऽर्चया r^5r^7 .—याव्या hdm^1r , वरात्री b, वरात्री f, वरीत्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya* : vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas* : 23) the seer invokes a blessing^a

॰सोमी खृगुं hm^1 , ॰सोमीखृगुं r, ॰सोमी खृगुं f, ॰सोमी नृगुं b, ॰सोमी वृगुं k.—खाशिषम् bkr, खाशिष hdm^1 .—खृचि hdr , खृचि bfk, वृचि $r^1r^4r^6$.

* I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104: *pra vartayeti pañcaindriyo mā no rakṣa ity ṛṣer ātmana āśiḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum* : vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

दिवि चैव hdm^1 , दिवश्चैव br, दिविश्चैव fk.—पृथिव्यां च hdm^1 , पृथिव्याश्च br, पृथिव्योश्च fk.—पालनम् m^1bkr , पाकृतम् hd.—उलूकयातुं rs (and RV. vii. 104. 22),

उबूकयातु all the MSS. (°यान्त् r^7) except r^5 .—This śloka is omitted in $r^1r^4r^6$ according to R, p. 163, note ⁹, but this statement contradicts his preceding note ⁸.

^a 32^{ed} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्था ऋष्ट्यां hd, (°स्त्रः) ऋष्ट्यां $r^1r^3r^4r^6$, सूक्तस्थाष्ट्यां m^1fk , सूक्तस्थापृष्ट्यां b, सूक्तस्थाथाष्ट्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa^a who, in consequence of a curse, had been transformed into a demon (*rahṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m^1 , क्रुद्धः B.—वसिष्ठो hdm¹r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितस्तदा hrbfk, दुःखितः सदा m^1 .—34^{ab} = 28^{ed} (cp. v.r. there).—वे श्रुतिः Am¹, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm¹.

^a For Sudāsa, as above, iv. 106, 112.

Maṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. ^a Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°जातानूयतुः hdr, °जा जीयतुः b, °जाता उयतुः fk. It would have been more consistent to print °जाता उयतुः (cp. iv. 96^o and note ^a).

^a The following four ślokas (35–38) are quoted by the Nīlmañjarī on RV. viii. 1. Śaṅguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)^a on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm¹.—स्वपत् hdm¹r³, r^2n , स्वपत् k, (शिरो) स्वपत् n, अमात् $r^1r^4r^6$, स्वपत् br.—कण्वस्रोत्संगे hm¹, कण्व-स्वत्संगे d, कण्वसंगे b, कण्वसूत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसूक्तसङ्गे $r^2r^5r^7$, कण्वसूक्तसङ्गाव् r.—नान्वबुध्यत hdm¹ (°ता d), नान्वबुध्यत $r^1r^4r^6n$, नान्वबु-ध्यत b, न त्वंबुध्यत f, न त्वंबुध्यत $r^2r^5r^7$, न त्वंबुध्यत k.

^a The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शुक्लामसु hrbfk, हन्तुकामसु n.—पापाभिश्चक्या hm¹rb, पापातिश्चक्या f, प्राप्यतिश्चक्या k, पतितश्चक्या n.—बोधयामास hdrn, बोवयामास b, योजयामास fk.—दिधुषन्निव m¹rn, दिधुषन्निव hd, विधुषन्निव f, विधुषन्निव k, दिवधुषन्निव b.

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं भा d, भावं तं fk — प्रगाथः hdrk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdr.

^a Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva^a, saw, in company with many other members of his family, the eighth Maṇḍala.

घोरो hm¹r, घोरो bfk, घोरो r¹r²r⁴r⁶.—काण्वो hdf, काण्वौ b, कारावो k, काण्वो m¹r.—बहुभिः सह hdm¹b, बहुभि सह fk, बहुभिः पितुः r.—सहितः सखि b, सहितः सखि b, सदितिरिषि f, सदितिरिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

^a Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurāḥ san bhrātuh kaṇvasya putratām agāt* ; Ārṣānukramaṇī viii. 3 : *pragātho ghorajo muniḥ, sa hi ghorasya kaṇvasya bhrātā san putratām gataḥ*.

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śasvatī, daughter of Aṅgiras, living (*vasantī*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्ती kr², वसन्ती bfr⁶.

^a That is, living with him as his wife, though he had been turned into a woman.

^b On Śasvatī and *nārī*, see above, ii. 83 and note.

^c Cp. Sarvānukramaṇī : *patnī cāsyaṅgīrasī śasvatī puṁstvam upalabhya gnaṁ prītā gntya yā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhī*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग सुतवान्^{hdm¹}, तमासङ्गः सुतवान्^r, तं मासंतं कृतवान्^{br⁵r⁷}, तं मासं कृतं कृतवान्^f, तं मासं कृतं कृतवान्^k.—स्वस्व A, तस्व B.—सुहीत्यृग्भिश्चतुर्भिः परि-कीर्तितम् all MSS. (सुहि सुहीति चतस्रभिः S).

^a Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yah strībhūtvā pumān abhūt sa medhyātīthaye dānaṃ dattvā stuhī stuhīti catarbhir ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Sāsvalī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbhiḥ* is, as we have seen, frequently used alone as an alternative for *catasrbhiḥ* (cp. next śloka), it seems hardly possible that *ṛgbhiḥ caturbhiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasrbhiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇī has *catasrbhiḥ*, the Nīti-mañjarī *ṛgbhiḥ catasrbhiḥ* (Sieg, p. 41), and the Āraṇukramaṇī *ṛcām catasṛṇām*. In the Rāmāyaṇa, however, *caturbhiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśī (*kāśya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

काशस्व^{hbr}, काशस्व^d, कामस्व^{fk}.—पाकस्तान्वा^{hm¹r}, *स्वान्वा^{br²r⁵}, *स्वान्वा^{fk}.—भोजस्व^{hm¹r}, भोजस्व^b, भोजस्व^f, भोजस्व^k.

^a Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṃ medhātīthir vibhindor dānaṃ tuṣṭāva*. ^b See note ^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śākasthāman thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

इ^{hm¹r⁴}, तु B.—उत्तरम्^{hm¹r}, उत्तरम्^b, उत्तरम्^{fk⁵}.

^a 43^{ab} is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kurunṅa is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

ऐन्द्रायामिह hm¹r, *यां लिह k, *यां लिह f, *यां लिह b.—The end of the *varga* is here marked by Q in m¹bfb, not in hd.

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā*: 37^{ad}), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu^a.

सप्ततुशतमी b, *चिंशतमी f, *चिंसतमी k, *तुशतमा hd, चिंशत्तामे r, *विंशतमा m¹.—इत्यर्धर्चो hm¹B (*र्चो f), तर्चार्धर्चो r.—दानस्तुति: b(S), नावसु f, (कर्षा)ननिसु k, दानस्तव: hm¹r.—स्तुता b, omitted in fk, स्तुत: hm¹r.

^a Cp. Sarvānukramaṇī on RV. viii. 5: *antyāḥ pañcārdharcāś caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān*: viii. 6) is addressed to Indra: in (the stanza) containing (the word) 'ancient'^a (*pratna*: viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं वैश्वानरं स्तुतम् br, पिर्वैश्वानरः स्तुतः Am¹.—46^{abc} is omitted in fk.—महानिष् प्रतवत्याम् Am¹, महानिष् प्रवेत्याम् b, महानितीन्द्रवत्याम् r.—मार्त्यश्चैव r^d, मार्त्यश्चैव hm¹br, मार्त्यश्चैव f, मार्त्यसु k.

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46-48) the gift of Tirindira^a is recorded. 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā nah*: viii. 8-10) are addressed to the Aśvins.

नेरिदिरं hdm¹r, नेरिदिरं bfb.—प्रेति आ r, प्रेत्या hdm¹bfb.—*श्चिनानि च hm¹r, *श्चिनान्वतः B.

^a Cp. Sarvānukramaṇī: *īro 'ntyas tirindirasya pāśavyasya dānastutiḥ*.

48. 'Thou' (*tvam*: viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra*: viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

°दितिः सुता h m¹ r, °दितिस्तथा B.—षष्ठा चतुर्थी सप्तम्या r¹ r⁴ r⁶, षष्ठां चतुर्थी सप्तम्या h d, षष्ठा चतुर्थीसप्तम्योर् m¹, षष्ठां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m¹ b f k, not in h d.

^a The Sarvānukramanī does not specify these three stanzas.

11. RV. viii. 19: praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)^a are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्षस्त्व° A, पक्षोस्त्वाम् r, पक्षास्त्वोम् f, षष्ठास्त्वोम् k, षष्ठास्त्वोम् b.—°मित्राणां Am¹ °मित्रास्तु. r² r⁵, °मित्रास्तं b f k.—प्रगाथो Am¹, प्रगाथे B.—इति सुतिः r, इति सुताः B, इति स्तदा h d m¹, इति तदा r³.

^a Cp. Sarvānukramanī on RV. viii. 18 : *parā* (9) *agnisūryāntilānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatīḥ*) cows,

सुती h d r, सुति b f k.—सप्ततीः b r, सप्तमी f k, सप्ततिः m¹, सप्तयः n.—51^{ed}-57^{ab} are not found in A, but in B and m¹ only.

^a The following six and a half ślokas (51-57^{ab}) are quoted in the Nītimañjarī on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśataṃ trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वोद्गाणां m¹ f k r n, अश्वोद्गाणा b.—तथेवासी m¹, तथेवासी b, तथेवासो f k n, उरध्वाणां r.—वृषमं f k r, वर्षमं b, विविधं m¹.—श्वावं m¹ n (m), शौवं n, शौवं n (h), शौवं b f r, शौवं k.—अश्वेसरं m¹ f r n (a), अश्वेशरं k r², अश्वेचरं b, आसेसरं n.—पतिम् r, पति m¹ f k r² n, पथि b.

* See RV. viii. 19. 37: *tiṣṭhāṃ saptaśatāṃ śyāvāḥ prajātā . . diyānāṃ patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śacī

०शंस च m¹bfn, ०शंस ह r.—शक्रं च all MSS. r and n (cp. v. 137).—शचीपतिः m¹bfn, पुरंदरः n (cp. v. 137^d).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमुषिर् br, तमुषिम् fm¹, तमुषीम् k.—काकुत्स्थ rn, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये bfn(h), रमयेत् m¹, रमय n.—54^{ed}, 55 omitted in r⁷.—The end of the *varga* is here marked by ११ in bfn.

* This most probably refers to the *pañcāśatāṃ vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house.

चौवनं m¹bfn, युगपत् r⁶.—मद्गृहेष्व^o m¹r, मद्गृहेष्व^o n, मद्गृहेष्व^o fk, मृष्व^o b.

* Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. ^b That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m¹frn, प्रसादान् bk.—०कर्मासौ m¹bfn, ०कर्मा तु n.—कुर्वीत m¹bn, कर्वात fk, करोतु r.—०वाटीं च m¹kn, ०वाटां च f, ०वाटी च b, ०वाटीश्च r.—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमे fk, सुरद्रुमाः m¹.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta*: viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vamam*: viii. 21), is addressed to Indra.

°सर्धासां m¹bn, °सर्धासां f, °सासर्धासां k, °सर्धासां r.—°द्रमुत्तरम् Am¹, °द्रमतः परम् B.

58, 59. When^a Sobhari, son of Kanva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā*: viii. 21. 17), proclaiming (Citra’s) power of giving^b.

सौमरेक्षेव Am¹, सौमरेक्षेव B.—यवान् जघुर् m¹r, यवा जघुर् hd, यवां चघुर् bfk.—59. °गुष्टाव इन्द्रं r, °गुष्टावेन्द्रं hd bfk.—आसवः Bn, आसुं च Am¹.—59^{cd} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{cd}–62^o are quoted in the Nītimāñjarī on RV. viii. 21. 18. ^b 59^{cd} seems necessary. as without it, there is no reference in A to stanza 17 being part of the *dānastutī* (cp. Sarvānukramaṇī: *antye dṛce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows^a

संस्तुतो hm¹r³fk²r⁵r⁷, स स्तुतो r.—चित्र ऋषये तु गवां ददौ hm¹r, चित्रो यद्ददौ तद् दृष्टेन ह r⁵r⁷n, चित्रो ददौ गा ऋषयेरिह b, चित्रो दादौ गा च ऋषयेरिह fk (चुष्टु^o k).

^a The wording of the Sarvānukramaṇī, *antye dṛce citrasya dānastutīḥ*, would seem to favour the reading of B (*citro yad dadau tad dṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै hbr, सहस्रं तु n.—निजयाह m¹, विजयाह hd, निर्जयाह brn.—चोवाच hdm¹r, प्रोवाच br⁵n.—अयेः hbr, अये m¹b, अचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam : viii. 22) (he praised) the Aśvins^a.

समुत्पन्नो Am¹, समुद्भूतो Bn.—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवतो hd (doubtless due to the preceding उपन्नो), देवं नो r³, देवनो m¹.—Instead of 62^d and 63^{ab} as given in the text (according to hdm¹bfk), r¹r⁴r⁶ read :

(सुत्वा) चिचं सूतेः परेस्त्रिभिः ।

अश्विनावन्मिन्द्रं चाभितुष्टाव देवताः ॥

hd, but not m¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62^b (देवता स्तोतुमर्हसि).

^a With 62^d and 63^a cp. Sarvānukramaṇī. o tyam āśvinam . . . ūṣisva . . āgneyam.

63. The (hymn) 'Laud thou' (ūṣisva : viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyāḥ : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (yathā varo susāmaṇe : viii. 24. 28–30), is addressed to Dawn^a.

यथा वरो सुषाम्ण hdbfk (चरो fk), यथा वरः सुसान्ने r.

^a The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Sausāmaṇa, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Bṛhaspati^a,

अष्टौ तु hm¹r, अष्टौ च b, अष्टा च fk.—सहितास्त्रेता hm¹bfk, सहिता एता r.—बलम् bk, बलम् fr, वशम् hdm¹.—सोमश्चाग्निः hdbfk, सोमश्चाग्नाग्निः r (cp. r in vi. 33).

^a This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve^a

The end of the *varga* is here marked by १३ in m¹bfk, not in hd.

* According to the Sarvānukramaṇī only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is prthak-karma-stuti.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣanyāyana' (*rjram ukṣanyāyane*: viii. 25. 22-24)^a.

यद् हm¹r, चतू b, चक्र fk.—यद्दाद् h¹m¹, यद्दाद् b, यद्दा (षये) f, यद्दा (स्ये) k.—After 66^{ab} r adds (apparently from r¹i⁴r⁶) the line:

इन्द्रो वेत्येतर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in hdm¹bfk nor in r²r³r⁵, and which R already has (with slight variations) as 59^{cd}. The line in that place is found in B and m¹ only (see note ^b on vi. 59).—कीर्तितं तु वृचे (स्वस्मिन्) h¹m¹r, कीर्तनं तच्चिचे fk, कीर्तिततदि चिचे b.—स्वस्मिन् h¹m¹bfk, तस्मिन् i.—अजमुष्ययने h¹r, अजमुष्य - णीयने f, अजमुष्य - णीयने k, अजमुष्यणीयने i

* The pratika must be read with vyūha, *rjram ukṣanyāyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* her

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here^a: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke^b' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं br, तादिहोक्तं fk, -तविहोक्तं m¹.—सुषामणि f, सुषामणि b, सुषामणि r.—67^{ab} is not found in A, but in B and m¹ only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा b¹, युवोर्बू hd (the fuller pratika of viii. 26. 1).—वायव्या उत्तरासु या: hdm¹r, वायव्या उत्तरौ वृचौ bf, वायव्यावृत्तरौ वृचौ k.

* This must refer to the following hymn: Suśāman is mentioned in the second stanza.

^b The pratika *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. Sarvānukramaṇī *vinśtyādya vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā^a obtained as a son from Vivasvat^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ūtīr*: viii. 27).

सर्वया bfrs, सर्व hdm¹.—सर्वनाम all MSS., r (s, v.r.), सर्व नाम s.—The text of 68^{ad} follows the reading of hdm¹rhf; the reading of r¹r⁴r⁶ is: *सर्वेनाम सूक्तानि जगादाधिरिति स्वयम्*.

^a I have followed B in reading *savarṇā*, as this is supported by Śaṅkaraśiṣya, p. 139: *manur nāma vivasvataḥ savarṇāyām saranyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *sāvarṇa* Cp. BD. vii. 1. ^b 68^{ab} is quoted by Śaṅkaraśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*liṅgataḥ*); for in them the deities are praised, each separately, by their activities^a.

खेता hm¹r³B, खस्त्रि r.—ह्यासु कर्मभिः hm¹r¹bfr, ह्यासां नवभिः r¹r⁴r⁶.

^a Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच्च तच्च hm¹bfr, यच्च यच्च r.—70^{ad} follows the reading of Am¹; the reading of B is: *पृथक्कर्मस्तुतिस्तुतं तद्विद्यादेवदेवतम्*.—The end of the *varga* is here marked by १४ in bfr, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7). a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yach*: viii. 31) the sacrifice (*ijyā*)^b is here praised.

मेषावस्यन्तु bfr, मेषावस्यन्ती ह्युन् hdm¹.—दशम्यसि संस्तवः m¹, दशम्यास्य संस्तवः b, दशम्यास्य संस्तवः d, दशमी निचसंस्तवः b, दशमी निचसंस्तवा r, दशमी संस्तवः fk.—

०प्रसङ्गाच्च hm¹r, ०प्रसङ्गात्तु b, ०प्रसंगा तु fk.—य इत्यच्च चयी सुता hdm¹, यद्विरेवाच्च संसुता r, यजे वाच प्रकीर्तिता b, यजे वाच प्रकीर्तिता fk.

^a The deities in the text of RV. viii. 29. 10 are in the plural: according to Śāyana's comment they are the Atris. The readings *mitra* and *atva* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture 'ya' *ijyātra* is supported by the *Sarvānukramaṇī*, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānaprasāṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15–18).

यजताम् br, यजानाम् m¹fk.—यज्वा r, यज्वात् b, यदा m¹, यद्वा f, युदा k.—मज्जिति r, मज्जति b, मज्जति fk, यज्जिति m¹.—This śloka is not found in A, but in B and m¹ only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī*: viii. 31. 5–9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्वनोर् br, यज्विशर् fk, यदाशीर् m¹.—या दंपती चचः m¹, या दंपतीतृचः br, या दंपती - - चः f, या दंपती तृचः k.—आ शर्माशीरेतु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m¹, अर्थशर्मासीरपी fk (०वी k).—पौष्णी परे b, पौष्णो परि m¹f, पौष्णी परि k.—मिचोऽर्यमा bfkim¹, मिचार्यमा r.—यद्वा bfk, तथा m¹.—This śloka is not found in A, but in B and m¹ only.

^a Cp. *Sarvānukramaṇī*, *yāstyādī pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī rcaḥ*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prākṛtāni*: viii. 32–34), are addressed to Indra.

सुतास्त्वच m¹bfk, सुतस्त्वच r.—75^{ab} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35–46.

76. In 'Downward' (*adhaḥ* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अध इत्यत्र r, अध इत्यत्र b, अध्यय इत्यत्र fk, अथ इत्याह hdm¹.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm¹.—स्त्रीलिङ्गेन्द्रमब्रवीत् hdm¹br, स्त्रालिंगतं । ब्रह्मब्रवीत् f, स्त्रालिंगतो ब्रह्मब्रवीत् k.

^a That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sūyana on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). ^b And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)^a. 'By Agni' (*agninā* : viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

व्यंसस्य r²i⁷, युसस्य r¹r⁴i⁶, व्यंसस्य b, व्यस्य f, व्यसस्य k, पुंसस्य hdm¹r³.—तस्मैव hm¹br, तस्य व f, तस्मैवं k, तयैव d.—युवकाम्यया hdm¹r³fk¹r⁶r⁷, युवकाम्यया b, बधकाम्यया r(=i¹r⁴i⁶).—परे ततः hdm¹r, ततः परे bfk (cp. vi. 25 and 79).

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4–6) is addressed to the Aśvins.

ऐन्द्रायं (परम्) Am¹, ऐन्द्रापात् b, ऐन्द्राग्न्यात् fkr.—ऐन्द्रायं Am¹, ऐन्द्रापाद् b, ऐन्द्राग्न्याद् fkr.—वाङ्मे m¹b fkr¹r⁴r⁶, वाङ्मे hdr³.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Prthuśravas gave to Vaśa Aśvya^a

इमे समायेये hdm¹bfr, इमे तु चायेये ¹r⁴r⁶.—ऐहे ततः परे B, ऐहेति चोत्तरे Am¹.—वशायाश्वाय ऽs, वशायाश्वाय hdm¹r, वशायाश्वाय bf, वशायाश्वाय k.

* 79^{cd} and 80^{ab} are quoted by Śaṅguruśiṅga on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two *pragātha* couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm¹r, स एत्येवमा° ऽs, श्येत्येवमा° b, श्येत्येवमा° f, स येत्येवमा° k.—°दिभिः Am¹ ऽs, °दिना B.—The end of the *varga* is here marked by १६ in m¹bfr, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunūtho gha*: viii. 46. 4, 5), Mitra-Āryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Trisoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yah kṛntat*: viii. 45. 30).

सुनीथो च r, सुनीथो च m¹bfr.—द्विचत्वारिंशकात् br, द्विचत्वारिंशका fk, °रिंशके m¹.—82. गिरिं निहत्य m¹r, गिरिं निहत्य b, गिरिं नि - f, गिरिं नि - - k.—वज्रेण m¹r, वज्रेण bfr.—हताः r, हता bfr, हताम् m¹.—ऋषिषु स्वयम् r, ऋषिषु स्वयम् b, ऋषिषु स्वयम् fk, ऋषिषु स्वयम् m¹.—81, 82 are not found in A, but in B and m¹ only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदेवते hdm¹, °दित्यदेवते fbr, °दित्यदेवता k.—खादोरिति ऋतम् hm¹r, खादोरमचितम् fk, खादोरमचितम् b.

^a The Sarvānukramaṇī has borrowed the words *antyāḥ pañcoṣase*'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यष्टौ तु Δm^1 , पराखि चाष्टौ B.—तिग्मतेजसाम् hm^1r , तिग्मचेतसाम् b , तन्मतेजसा f , तिग्मतेजसा k .—ऐन्द्राख्यम् hdm^1 , ऐन्द्राख्यति b , ऐन्द्राख्यभि kr , ऐन्द्राख्यभि f .—बहुदैवतः hdm^1bfk , बहुदैवतः r .

^a In the reading *aindrāny abhi*, the latter word is of course the pratika of the first Vāḷakhilya hymn (viii. 49). Cp. below, 86, note ^a.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii. 56. 5^d). Whatever wealth Praskanva gave to Prṣadhra,

ऋगन्थापेरं hm^1r , न्थापेयं b , न्थापेयं fk .—सूर्यमन्त्रं पदं r^5r^7 , मयमन्त्रं पदं b , सूर्यमन्त्रं पदां f , सूर्यमन्त्रपदां k , सूर्यमन्त्रपदा hm^1r —In $r^1r^3(?)r^4r^6$ 85^{ab} reads: अन्वेत्परिरिति त्वस्मास्ततोऽग्निः सूर्य एव तु.—पृषध्रस्य hm^1r , पृषध्रस्य b , पृषध्रस्य f , पृषध्रस्य k , पृषध्रस्य r^5 (on the corruption of *स्य* to *स्य* and *सु* cp. i 92; iii. 6).—यदसु fr , यत् वसु k , यदसु b , यवसु m^1 , यदसु hd —The end of the *varga* is here marked by १७ in m^1bfk , not in hd .

^a Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

18. Deities of RV. viii. 60–67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrīt*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii. 61–66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तन्नूरीदिति m^1br , तन्नूरीति fk , नूरीदिति तु hd .—त्विह संसृतम् Δm^1 , परिकीर्तितम् B.—86^{ab} is not found in bfr^2r^5 .—निपातमाह hm^1r , निपातमाह fkr^2 , निपातमेह r^5r^7 , निपातमेह b .

^a It is to be noted that the BD. makes no mention of the last Vāḷakhilya hymns (viii. 57–59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1–14) only contains the first eight (viii. 49–56), introduced with the words: *bāḷakhilyāḥ pare'sṭau* (ii. 19): 'in the following (adhyāya) the eight Vāḷakhilya hymns (are given).'—

The eleventh Valakhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven *Suparṇa* hymns.—Only two of the MSS. of the *Sarvānukramanī* used by me notice the *Vāḷakhilya* hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu* : viii. 67), has the *Ādityas* as its divinities.

अचं यास्तृचं खेतं hdm^1r^3 , तुचे यास्तृचं खेतं r , यास्तोऽस्येऽर्धं तुचं चैनं r^5 , यास्तोऽस्येऽर्धं तुचं चैनं b , यास्तो चं तुचं चैनं fk (चिचं k).—त्यान्वित्यत्र r , त्यान्वित्यत्र hdm^1 , त्यान्वित्यत्र b , त्यान्वित्यं तु k , त्यान्वि तत्र f .

B 88. Fishermen, having by chance seen fish in the water of the *Sarasvatī*, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान् m^1r , मीनां bfk .—जालं m^1r , जाले k , जालं b .—बद्धोदक्षिपन् r , बद्धा चाक्षिपन् m^1 , बद्धा चाक्षिपत् f , बद्धा चाक्षिपत् k , बाद्धादक्षिपन् b .—88–90^{ab} are not found in A, but in B and m^1 only.

^a *Udakṣipan* : cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of *Aditi*. And they (the *Ādityas*) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br , शरापातांस्तु ते मत्स्या k , शरापातांस्ते मत्स्या f .

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra* : viii. 67), *Aditi*, the mother of these (*Ādityas*), is praised with the triplet 'And' (*uta* : viii. 67. 10–12).

धीवराः fk , धीवरा b , धीवरान् m^1 .—बुद्धयं मा वो br , बुद्धयं मा वो f , बुद्धयं मा वो k , बुधमावो m^1 .—भूत् bfr , भूः m^1 .—स्वर्गे r , स्वर्गे च m^1 , स्वर्गे fk , सर्गे b .—तवेषां hdm^1 , तवेषां br , तवेषा fk .—The end of the *varga* is here marked by १८ in bfk , not in hd .

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣaṭ* : viii. 68. 14)^a praises the seasons^b.

अभिसंबन्धाद् hdr^3 , आप्तिसंबन्धाद् m^1 , अतिसंबन्धाद् r^1r^6 , इति संबन्धाद् r^4 , अभि-
संबन्धा f , अभिसंबन्धा k , [मातृत्वा omitted] दर्भिसंबन्धा b , गर्भसंबन्धात् r .—सूयेतेषां r ,
सूयेतेषां hd , सूयतेषां m^1 , सुवत्येनां $r^2r^6r^7$, सुवत्येजा b , सुवत्योजा fk .—स्त्रीत्युक्त्वा hm^1r ,
स्त्रीत्यार्चम् b , स्त्रीत्यार्चम् fk

^a *Upa mā ṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. ^b The Sarvānukramaṇī says nothing of the ṛtus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅguruśiṣya explains the discrepancy as due to the Devatānukramaṇī (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{cd} and 92^{ab} (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Rkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11^{ab}) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{cd}, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाश्वमेधयोरच hd (अर्चाश्वमेधयोर् S), आर्चाश्वमेधयोरच m^1r , आर्चपत्न्य-
श्वमेधाय b , आर्चपत्न्यश्वमेधाय f .—पराः hdm^1bq , परा fk .—अपादिभ्यश्च hm^1r ,
अपादिभ्यश्च bfk .—93. शेषो वरुणदेवतः $hdbfk$, शेषो वरुणदेवतः $r^3m^1r^2r^6$, शेषा
वरुणदेवताः r .—सूक्तमुत्तरं Am^1 , सूक्तमुत्तरे b , सूक्तमत्तरे f , सूक्तमत्तरे k , सूक्ते उत्तरे r .

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपश्वोवधीनां च hm^1r , *धीनां वा $bfk r^2r^6$.—94^b=iii. 76^d; iv. 18^b; v. 87^b; viii. 62^d.

95. With the two stanzas 'I' (*aḥam* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{cd} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

^a 95^{cd} was probably known to the author of the *Sarvānukīramāṇī*: cp. *antyaś tisraḥ* . . *śrutarvaṇo dānastutih*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76–78).

आत्मादानां b f k r, आत्मादानां m¹.—परया परुष्णीमिन्द्र Am¹ b, परया परुष्णी-
धिमिन्द्र f, परया मारुधीमिन्द्र k, परुष्णीं परया चेन्द्र r.—न्विति r, त्विति h d b f k.

^a This line considered in connexion with the next seems very redundant and is probably a later addition. ^b The *Sarvānukīramāṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं कृत्तुरिदं सौम्यं h m¹ b, कृत्तुरिरं सौम्यं f, कृत्तुरिरं सौम्यं k, सौम्यस्य स्वयमित्यस्य r.—वीक्षीन्द्राणि पराव्यतः h m¹ b, परावीक्षीन्द्राणि यानि तु r.—वैश्वदेव्युगवीवृधत् h d r, वैश्वदेव्युगवीवृधत् m¹, वैश्वदेव्युगवीवृधत् b, वैश्वदेवे वृधत् f, वैश्वदेवेन वृधत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमायेयमुत्तरम् h m¹ r b f k, आयेयं तु ततः परम् r¹ r⁴ r⁶.—The text of 98^{cd} follows the reading of Am¹; the reading of B, वीक्षाश्चिन्तानि सूक्तानि आ म ऐन्द्राणि तं तथ, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three śloka. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. ^a There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk.—दृष्ट्वा hrbfk, दृष्ट्वा r¹r⁴1⁶.

^a The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Śaṅguruśiṣya on RV. viii. 91 (pp. 142f.). see BD vol. i, p. 135. Cp. Sāyana in his introduction to RV viii. 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.² vol. iii, pp 33-38, where extracts from the BD., Śaṅguruśiṣya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्धे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु सायगात् §.—100^{od} comes after 103^{ab} in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ* : viii. 91. 1).

कथितस्ततः m¹fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or §, but in B and n, 101^{od} is in m¹ also.

102. She pressed Soma in her mouth;
B and having pressed it she invoked Indra with the (stanza),
'Thou that goest' (*asau ya eṣi* : viii. 91. 2);
and Indra drank it from her mouth,

सा सुषाव मुखे hdm¹, सा सुषाव मुखात् 1, सा सुषाव मुखात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे §.—इन्द्रस्य m¹bfkn§, इन्द्रसु A.—102^{bc} are not found in A, but in B only. Śaṅguruśiṣya has two entirely different pādas in place of 102^{bc}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तन्नृहात् hdr, स तन्नृहात् m¹, शतक्रतुः Bn.—जगादिनं तुचेन तु hm¹r, जगादिनं

चिचेत सा b, सोममिन्द्रं वृचेव सा f, असौ ब्रूते वृचेन सा r'r', कुरु तात चिकीर्षितम् n.
 Śaḍguruśisya has these two lines in the following considerably modified form.

निरगात्स क्वचित्पूर्वं भवथित्वा गृहाभ्युने ।

अग्निः सुखा जगादेन्द्रं कुरु मा सुखचं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २९ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुखचम् hm¹ns, सुखां hr, सुखां f.—तेन m¹b⁶kr, तस्यै n.—104^c is not found in A or s, but in Bm¹n only.—Śaḍguruśisya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् s, रथे अद्रिणा ताम् n.—
 सुखक् सा तु ततोऽभवत् hm¹rs, ततः सा सुखाभवत् b⁶kr⁵r⁷n.

* Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^a follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि व्यपेतायां सर्वस्यां शल्यकोऽभवत् । (सर्व° b⁶kn, पूर्व° r)

The reading of A is favoured by that of Śaḍguruśisya:

तस्याः पूर्वहता या त्वग्जातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

इतिहासमिदं Am¹, इतिहासमिमं B.—यास्कमागुरी Am¹ (°री hd, °रि: m¹1¹r³r⁴r⁶), यास्कमाठरौ r, यास्कमातरौ bfk, यास्कगालवी r⁵r⁷.—लैङ्गं पान्तमित्युत्तरे च ये hm¹r¹, सूक्ते पान्तमैन्द्रे ततः परे bfk r.

^a Cp. Vedische Studien, i, p. 292 f.

^b The Sarvānukramanī combines the two statements in describing the hymn as an *itihāsa aindraha*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa) ^a to be addressed to the Rbhus; for on the third Chandoma (day) ^b this hymn is chanted (*sasyate*) as one addressed to the Rbhus ^c.

स्वार्मवी m¹b, स्वार्मववी f, चार्मवी r.—उत्तरक्षीतरेयके br, इन्द्र इक्षितरेयके m¹, (प्रोक्ता) क्षीतरेयके f.—छांदोगिके r(m¹?), छंदोगिके b, छंदोमिके f, छंदोमिके k.—This śloka is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by २२ in bfk.

^a AB. v. 21. 12; cp. Sarvānukramanī: *antyaindrārbbhavī*.

^b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here = Chāndogya Brāhmaṇa.

^c Cp. BD. v. 175.

23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*garuḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

^a Soma, oppressed by fear of Vṛtra, fled from the gods;

आ त्वे° br, ह्या त्वे° Am¹fk.—इतिहासं fkr, इतिहास्य b.—109^cd is not found in Am¹, but in B only.—अपक्रम्य तु Am¹s, अपचक्राम B.

^a The following passage (109^cf-115) is quoted by Sūyāṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.² vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Amśumatī^a in (the country of) the Kurus. Him approached, with Bṛhaspati only ^b, the slayer of Vṛtra ^c,

नाम्ना hdm¹bfk, नामा r¹r³r⁴r⁶n, (°ती°) नाम्नीम् r, नाम s.—°भ्यतिष्ठत् hm¹r²r⁶s, °भ्यातिष्ठत् b, °भ्यतिष्ठत् f, °त्यतिष्ठत् r¹r³r⁴r⁶, न्यतिष्ठत् n.—कुर्वन् r³r⁵ns, कुर्वन् b, कुर्वत् f, गुरुन् Am¹.—°केन अभ्ययाद् r, °केनाप्यभ्ययाद् hdm¹, °केनान्वयाद् b, °केनास्वया f, वृचान्वयाद् r⁵r⁷, सोऽभ्ययाद् s, सोऽभ्ययाद् n.

^a Cp. RV. viii. 96. 13. *ava drapso anśumatim atisṭhat.* ^b Cp. viii. 96. 15 : *bṛhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14 : *bṛhaspatinaiva yujā.* ^c This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणश्च^{r1r4r6}, योत्स्यमानं hdm¹fks.—सुसंहृष्टैर्^{hrbfbk}, च संहृष्टैः^{r1r4r6}.—तानायतः सोमः hdrb, तानायतः सोम f, तानायतांस्सोमं^{r1r4r6}.—व्यवस्थितः hdrbk, व्यवस्थितं^{r1r4r6}.

^a The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣṭvā tām āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृषमायानं hdm¹rbfbk, मन्वानं पुषमायानं^{r1r4r6}.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m¹r, सोमेहि hdfb, सोमेसहि k, सोम मेहि^{r1r3r4r6}, सोम मेहि s.—113^{cd} is not found in A, but in Bm¹ only.—अनर्थं kr, अन्यर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113^{cd} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No. (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैव m¹s, ओजसैव b, र्जसैव f—देवानादाय A m¹s, देवाना-
यन्तं br, देवानातं t.

115. And having drunk (him) they slew in battle nine times
ninety^a demons. All this is related in the triplet 'Down' (*ava* :
viii. 96. 13-15)^b.

अव इत्यस्मिन्नुचे hdm¹, अपि य तस्मिन्नुचे r¹r³r⁶, अथव द्रप्स इत्यस्मिन्नुचे s, अथव
द्रप्सन्नुचे B.

^a Cp vi. 51; vii. 51. ^b 109^{cd}-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Bṛhaspati^a :
for these are the deities of the triplet ; Śaunaka says that Indra
alone (is the deity).

इन्द्रं च b f k m¹.—बृहस्पतिम् b k m¹, *पति f.—116^{ab} is found in b f k m¹ only.—
ह्येता h m¹r³B, तस्य r.

^a In connexion with the following line, 116^{ab} seems necessary. Mitra makes no
reference to it, though it must be in his B MSS. also. As the names are in the
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)^a it (the triplet) is said
to be addressed to Indra-Bṛhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of
Bhṛgu, praised^b Indra without seeing him^c.

उक्तो m¹b f k, उक्ता r.—117^{ab} is found in B and m¹ only.—तुचेनेन्द्रम् h r b f k, तुचे-
नेन्द्रम् dr⁵r⁷.—अपश्यन्तं h d m¹b f, अपश्यन् तम् r⁵r⁷, अपश्यन्ति k, अदृश्यन्तम् r¹r⁴r⁶.

^a AB. vi. 36. 12. ^b *Tuṣṭāva* from 118^a. ^c *Apasyams tam* is necessary
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,
behold me, seer^a.'

B For Nema, being alone (*eka*) while praising (Indra), had also
said, 'There is no Indra^b.'

तुचेनायम् br, तुचेनाहम् m¹f k, पराभ्यां तु hd.—अहं पश्य च मामृषे br, अहं पश्य च
मामृषे m¹, अहं पश्य च मा तुषे f, अयमस्मीति मामिति hd.—118^{cd} is found in B and
m¹ only.—सुवन्नेन r, सुवन्नेन b, सुवन्नेन m¹, सुवन्तेन f k.—The end of the *varga* is here
marked by २४ in b f k.

^a Cp. RV. viii. 100. 4 : *ayam asmi jaritaḥ paśya mūḥa*.
astīti nema u tva āha.

^b Cp. *ibid.*, 3 : *nendro*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—अपिस्त्वं दृष्ट्वा hdm¹, अपिषु दृष्ट्वा r, तं दृष्ट्विष्य bfr²r⁵r⁷, तं दृष्ट्वार्षिष्य f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीतो b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramanī; cp. the statement there: *ayam iti dvrcena indra ātmānam astaut*.

^b This and the further details (119^{cd}–124^{ab}) as to RV. viii. 100 are passed over in the Sarvānukramanī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm¹rb, पानम् fk.—सौपर्णी hm¹r, सौवर्णी bfr²r⁵, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

*तथेमान् A, *वृत्तेमान् r²r⁵r⁷, *वृत्तेमां f, *वृत्तेमां b, *वृत्तेमां k, *वृत्तेमान् s.—स्वया hdm¹s, स्वयं r, स्वयं bf, त्वयं k.

^a The following three ślokas (121^{cd}–124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Ind'ra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकहन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तु b, तन्नाशकं तु fk.—हनिष्ये तिष्ठस्व विक्रम्याय Am¹s, हनाव विक्रम्य तिष्ठस्वाय B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m¹, उद्यतस्त्रिव hdr¹r⁴r⁶, उद्यतस्त्रु bfrs, उद्यतस्त्रु तु k.—123^{bc} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk. not in hd.

26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं B_s, सर्वे A.—ऋषिणोक्तं सखेतृचि A, सखे विष्णविति तृचि B, सखे विष्णुविति तृचि f, सखे विष्णुर्विति तृचि b, विष्णविति सखे तृचि r, सखे विष्णो इति तृचा s.

125. and the three verses^a of 'Forth' (*pra*: 5^{abc}) are to Mitra^b, Aryaman, and Varuṇa^c, the fourth (5^d) is to all the Ādityas: such is (here) the praise.

वा पादाश्च r, पादश्च A, पादो (०र्य०) m¹, पादस्त्व् bfk.—चार्य० rhd, (च) अर्य० r¹r²r³r⁴, (०दो) र्य० m¹, (०त्व्) अर्य० bfk.—चयश्चतुर्थः hdbk, चयश्चर्यः f, च यश्चतुर्थः r, यश्चतुर्थः m¹.

^a The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaḥ* is very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

^b The dative *mitrāya* is probably used beside the genitives *aryamaṇaḥ* and *varuṇasya* because the stanza begins with *pra mitrāya*.

^c According to the Sarvānukramaṇī, Mitra and Varuṇa only. The name of Aryaman occurs in 5^d.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light^a of the sun and moon.

परा त्वादित्य० hm¹r, पर्वादित्य० b, वरामादित्य० f.—सौर्ये m¹, सौर्य (wrong sandhi for सौर्ये) hr³B, सौर्यी (dual of सौरी) S, चोत्तरे (सौर्ये) r.—उषस्या b f S, उषस्या k, औषस्या r²r⁵r⁷, उषसा h d r³, सौर्ये (औषसी) r.—प्रमां वा r³b f r²r⁵r⁷, प्रमा वां h d, प्रमा वांश्च k, प्रमा वांश्च m¹ (सूर्यप्रभास्तुतिर्वा S).—चन्द्रसूर्ययोः hm¹r³B, (औषसी) तृगियं परा r.

^a Another instance of the elliptical use of the accusative (*prabhām*) governed by *stanti* to be supplied: cp. note on 116^{ab}.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने r, चाग्ने hdm¹fk, चग्ने b. — 128^{ed} and 129 are not found in A or m¹, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

व्याख्यातं r, व्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

^a The Sarvānukramaṇī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna^b.

नवमे खिह मण्डले B, नवमे मण्डलर्षिभिः Am¹ (hdr³; °लेऽर्षिभिः r¹r⁴r⁶m¹).—°वदाग्र्यस्तु hm¹r, °वदाग्रियः f, °वदाग्रीयः bkr².—°स्तुताः MSS., °स्तुतः 1.

^a Cp. Sarvānukramaṇī: *navamaṇḍalaṁ pāvamānaṁ saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṁsi*: ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṇi* in 12; *ayam somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī *avitā naḥ tisraḥ pauṣṇyo rā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr^a.

सावित्री ऋषि^o r, सावित्र्यभि^o hm¹, सावित्र्याभि^o d (but the ā of °त्र्या is obliterated with yellow pigment), सावित्र्याग्न्या^o bfk. The Sarvānukramaṇī has सावित्र्यसिसावित्री (also in Sāyaṇa's quotation), but °त्र्यभि^o is probably a misprint, as my index has *āgnisāvitri*.

^a According to the Sarvānukramaṇī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येते hr³, उत्तरे च इत्येते d, बहुतरा य इत्येते r, सप्तोत्तरा य इत्येते B.

^a Cp. Sarvānukramaṇī: *te pāvamāny-adhyetr-stuṣi* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133^a cp. Meyer, *Rgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*śrakve*: ix. 73), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm¹r, निरुक्ते b, विरुक्ते f k.—सक्तिःपि r, सक्तिरिति hdm¹, सक्तिं यी b f, सक्तिं यी k.—°वच्चापि Am¹ (°वर्चापि r¹r⁴r⁶), °वच्चाच B.—चोच्यते hm¹r, चाच्यते bk.—The end of the *varga* is here marked by २७ in m¹bfk, not in d.

^a I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *śrakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. ^b There is no mention of Agni rakṣohan here in the Sarvānukramaṇī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti* .. *tvacam asikṣim* by *rākṣasam* .. *apaghnanti*. ^c There is no reference to this statement in the Sarvānukramaṇī. Cp. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live^b.'

छषिर् br, क्रमर् m¹, च्छर् fkr² (जालम् Nir.).—अस्यन्दनं bm¹(Nir.), अस्यन्दनं fr, अस्यन्दनं kr².—वनम् bfm¹r(Nir.), दनम् kr².—समुद्रः all MSS., उद्धिः Nir.—पर्वतो brNir., पर्वता m¹fk. — In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिषे नव वृत्तयः.—This śloka is not found in A.

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. ^b This is, of course, the answer of the seers; cp. 137, note ^b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jivanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jivanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śīśu, son of Āngiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवन्नेव Am¹, अथ सुवन् B.—अषिर् fk, रिषिर् b, ह्यषिर् hm¹r.—अषिणाम् f, रिषिणाम् b, ह्यषिणाम् hm¹r.—एव Am¹, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वास्तु Am¹, त्वब्रवीत्सर्वास bfk, (०द्रः) प्राब्रवीत्सर्वास r.—तपध्वं hm¹r. तपस्व b, तपस्व f.—न ह्युते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न ह्युते तपसा शक्यं विना hd, न ह्युते तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r³r⁴r⁶, नातप्ततपसः शक्यमिदं r.—छच्छं bfk, छत्तं hm¹r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

सुवन् hm¹r, अवन b, वजन f, वृजन k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान्^hdr, पूर्वापरत्^f, पूर्वान् परान्^{bm}1.—वंशान्^{hm}1r, वंशान्^bfk.—च^{hm}1r, ताः^bf, ता^k

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यश्चा°^{hm}1r, यथा°^bfk.—°वाग्देहभोजनैः^r, °वाग्देहभोजनैः^f, °वाग्देहभोजनैः^b, °वाग्देहतो जनैः^bdr³, °वाग्देहदो जनैः^r1r⁴1⁶.—स्वाध्यायफलमश्नुते^A, ऋषिसालोक्यमा-
मुयात्^B, ऋषिसालोक्यतामियात्^m1.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Ṛgvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says: *svādhyāyapunyaṃ atulaṃ pūtaḥ prāpnoti cākṣayam*.

A 144. The *Pāvamānī* *Gāyatrīs*^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

नै^m1r, न्ये^{hd}.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *Ṛgvidhāna* iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīḥ japed dvijaḥ*; cp. *Nirukta* v. 2. 3. ^b Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ aśram*. ^c Cp. *Ṛgvidhāna* iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pītṛn ṛsin*; cp. also iii. 4. 2, 3.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेद्यश्च^{hm}1r, ध्यायेभ्यश्च^{fk}, व्यायेभ्यश्च^b.—°स्रोपवर्तेत^hb^fkr, °स्रोपतिष्ठेत्^r5r⁷.

^a Cp. *Ṛgvidhāna* iii. 3. 6: *sarasvatīm cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyaṃ ca bhaved dattaṃ pītṛbhyāḥ paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्तं शतं^bfk. —पावमानम्^r, वीजमाचम्^bfk².—अनुवाकास्तु^{fk}r, °वास्तु^b.—
The end of the *varga* is here marked by २९ in b^fk.

^a This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramanī appears to be based on it: *navamaṇḍalaṁ pāvamānaṁ saumyaṁ*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note ^a.) If any of them is a later addition, 144 is the most likely to be such.

Maṇḍala x.

30. Deities of RV. x. 1-8. Trisiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trisiras, son of Tvaṣṭr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

खाग्रसु hm¹r, खाग्रसु f, खाग्रसु k, तु खाग्रसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br⁵.—This śloka is omitted in fkr².

149. Trisiras, who could assume all forms (*viśvarūpadhrk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)^a.

सहि hm¹rb, सह fkr²r⁵.—प्रियकाम्यया Am¹, प्रियकाम्यया B.—^०रूपधृक् hdm¹fk, ^०रूपधृक् b, ^०रूपधृक् r.

^a Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trisiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजन् प्रहितस् r¹r⁴r⁶, महितस् r³, तं सृशन्-हितस् hd, तं सृशन्प्रहितस् m¹.—बुधे hm¹r, विविदे bfk.—तान्यासु hdbk, तस्यासु r¹r⁴r⁶.—शिरांसि चीष्वावहिदत् hdr³, शिरांसि चीष्वावहिदत् m¹r, शिरांस्त्रिवाहिदत्प्रसु: r²r⁷, शीर्षावहिदत्प्रसु: f, शीर्षावहिदत्प्रसु: b.

^a The expressions used in RV. x. 8. 9 are: *avābhīnat* and *trīṇi śirṣā parā varṣ*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)^a.

सुरापाणम् hdbfk, सुरापाणम् m¹r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78-80).

31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹rbfk, तीव्रा r¹r⁴r⁶.—यसाद् hm¹rbfk, यस्त्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

अधिर् bfr, ह्यधिर् Am¹.—पगुत्यर्थे MSS. and r (cp. various readings of रोगापगुति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārsānukramanī x. 3; Sarvānukramanī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse: the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am¹, ओ चित्स्वायं (the fuller pratīka) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama^a is praised.

युजे वामश्च B, युजेत्येतेन Am¹ (युज्यते^o r¹r³r⁴r⁶).—परेयिवांसमित्यत्र bfr, परेयिवांसमित्येतस्मिन् hr¹r⁴r⁶, स्मित(त्सूयते) d, परेयिवांसं सूतेऽस्मिन् m¹.—155^d, 156^{ab}, and
II. K k

सं in 156^d are omitted in r¹r⁴1⁶ (doubtless because 155^d begins with सुयते and 156^d begins with संसूयन्ते)

* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madhyamāḥ pitarāḥ* in RV. x. 15. 1, remarks · *mādhyaṃiko yama ity āhus, tasmān mādhyaṃikān pitṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Aṅgīrasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagana*) connected with heaven (*dyubhakti*).

ङ्गिरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽङ्गिरसः br., पितरो पितरः fk.—सह hdm¹bfk, च ह r.—तच hdkr, स्वच bfm¹.—The end of the *varga* is here marked by ३९ in hm¹bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Aṅgīrasas in the formulas; for in the verse 'Vivasvat' (*vivasvantam*: x. 14. 5^a) he (himself) appears as) a Father.

संसुतो दृश्यते bfr, दृश्यते संसुतो m¹.—मन्त्रेषु ब्रह्मः पादे bfr, मन्त्रेषु ब्रह्मसादे m¹.—157-159^a are found in B and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*saṃskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣā*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised). The following (hymn) 'Let them arise' (*ud īratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

* Cp. Sarvānukramaṇī: *tṛcaḥ śvabhyām.*
pitryam.

^b Cp. Sarvānukramaṇī: *udīratām ..*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharaksas^a.

उत्तरेण तु hm^1r^3 , परेणैव r .—160^{ab} is found in Am^1 only, not in bfr^2r^5 (nor presumably r^7).—च अम° r , च म° hd , चाम° fk , वाम° b .—सहरक्षा च नाम यः B , सहरक्षाश्चिना सह A , सहरक्षश्चिना यमः m^1 .

^a That is, *havyavāhana* is the Agni of the gods ; *kavyavāhana*, of the Fathers ; and *saharaksas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

खेतत्कव्यवाहनसंस्तुतिः Am^1 , स्वाह कव्यवाहनमेव तु B (तु bfk , च $r^2r^5r^7$).—देवस्य hm^1r^3f , दैवस्य br^5 , देवस्य kr —सुरस्य च Am^1 , सुरस्य तु B .—The end of the *varga* is here marked by ३२ in hm^1bfk , not in d .

33. Story of Saranyū : RV. x. 17.

162. Tvaṣṭṛ^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm^1bfks (RV.), (°युस) त्रिशिराविहⁿ, सदृशी च ह $r^1r^4r^5$, (°युस) त्रिशिराश्च ह s (AV.).—सरण्यू rs (RV.), सरण्यू hds (AV.), सरण्यू bfk .

^a The following story, vi. 162-vii. 6, is quoted in the Nītimañjarī on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimañjarī in M. M.'s RV.² vol. iv, p. 5 ; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्यूं s , सरण्यू $br^2r^5r^7$, सरण्यूर् m^1 , सरण्यूर् f , सरण्यू hd , सरण्यू n .—जज्ञति hm^1rbfkn (Nirukta xii. 10), जति ते s .—तौ चाप्युभौ hm^1rbfk , तावप्युभौ s .—यमादेव MSS rs , यमौ स्थातां s (AV.).—यमः hm^1rs , यमौ bfk . The last pāda in Sāyaṇa (RV.) reads: ह्यास्तां यम्या च वै यमः. —The end of the *varga* is here marked by ३३ in hfk , not in m^1bd .—The last pāda is repeated in b , not in f .

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

सृष्टा m^1rs , सृष्टा bfk , सृष्टा hd , दृष्टा ns (AV.), दृष्टा $r^1r^4r^6$.—मिथुनं MSS. rs , तयुगं s (AV.).—भूत्वापचक्रमे $bfrn$, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रकुद्राच), भूत्वोपचक्रमे $hdr^1r^4r^6m^1$.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजनयन् m^1bfrns , तस्यां प्रजनयन् hd .—राजर्विरभवत्सोऽपि Am^1 , राजर्विरासीत्स मनुर् Bns .

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m^1br , विज्ञाय hdr^3 , विज्ञानाय f .—अश्वरूपिणीं $hbrs$ (AV.), अश्वसुरणी fk , आश्वरूपिणीं s .—वाजी MSS. rs , अश्वो s (AV.).—सखचयः $m^1bfr^1r^4r^6ns$, सखचयः hdr^3 , अश्वचयः r .

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्युश्च Am^1 , सरण्युस्तं Bn , सरण्युस्तु s , सरण्युश्च s (AV.).—विदित्वा Am^1 , विज्ञाय Bns .—हयरूपिणाम् hm^1rfks , हररूपिणाम् b , हरिरूपिणाम् r^1 .—मैथुनायोपचक्राम hm^1r , मैथुनायांपचक्राम b , मिथुनायापचक्राम $r^2r^5r^7$, मिनायोपचक्राम fk .

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs , योगेन s (AV.).—शुक्रं $fkdrns$, शुक्रं hm^1s (AV.), अक्रन् b .—उपा-
जिघ्रक्ष bfr , उपजिघ्रक्ष hdk , उपजिघ्रति $r^1r^4r^6s$ (AV.).—तच्छुक्रं rns , तच्छुक्रं d , तच्छुक्रं b , तच्छुक्रं f , तच्छुक्रं hm^1s (AV.).—The end of the *varga* is here marked by १ in bfk , not in hdm^1 .

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमाचाक्क्रात्तु rnf (°कु° f), °माचाक्क्रात्तु b, °माचागुक्क्रात्तु h, °माचा-
मुक्क्रात्तु d, °माचाकुक्रा k, आघ्राणमाचाक्क्रां तत् s.—यौ सुताव् hm¹bs, यौ सुताव् fkr,
यौ तु ताव् s (AV.), यौ तु तौ r¹r⁴r⁶.—अश्विनाव् hdm¹bfrns, वाजिनाव् r¹r⁴r⁶.

^a The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimāñjarī quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दुवे hdm¹rbfk, तुवे r⁵r⁷.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatrethāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वापियाव् r⁵r⁷, द्वापियाव् fk, द्वापियाव् b, द्वी त्वापियाव् r, द्वी त्वापिया
hd.—पौष्णस्त्रिस्तुत्वाः परास्तु याः hm¹r, पौष्ण पौष्णस्तुत्वाः परास्त्रिचः b, पौष्ण
पौष्णस्तुत्वा परपस्त्रिचः f, पौष्णः पौष्णस्तुत्वापरस्तुचः r²r⁵r⁷.

^a The Sarvānukramāṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. ^b The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

सुगधिका hr, तुगधे d, तु तथेका b, तु तल्लिका r⁵r⁷, त्लिका fkr².

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony^c.

अव्देवता° hm¹r, अव्देवत्या° b f k r² r⁵ r⁷.—°वादो वा hm¹r, °वाहः b, °वादः f k.—
मृत्योरन्त्ये m¹, मृत्योरन्त्ये hd, मृत्योरन्ते r, मृत्योः चातौ b, मृत्यो शानौ f.—क्षृताश्च m¹r,
क्षृताश्च hd, क्षृतास्तु br⁵, क्षिःर्मसि f.—The end of the *varga* is here marked by २ in b f k,
not in h d m¹.

^a The correct *pratika* is *payasvatīḥ*.
devatāḥ; AGS. iv. 6. 10.

^b Cp. *Sarvānukramaṇī*: *catasro mṛtyu-*
° Cp. below, vii. 15: *antyakarmaṇi*.

3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhī*)^a.

आशास्ते m¹f k, आशास्तु br.—इमे ज्यो r, इमो ज्यो b, इमे यो m¹, इमो यो (जीवन्) f.—आशास्ते m¹ k r, °स्त f, आशास्तात् b.—तेभ्यः परिधिर्कर्मणि br, सूतेभ्यः परि-
कर्मणि f k m¹.—This śloka is found in B and m¹ only.

^a RV. x. 18. 4: *imaṃ jīvebhyah paridhīm dadhāmi*; cp. *Sēyana*; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a.

तथैवाञ्जनकर्मणि B, तथा परिधिर्कर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhī*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m¹.

^a Cp. RV. x. 18. 7: *imā nārī . . āñjanena sarpiṣā saṃ viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यगुरोहति m¹, मृतं पत्न्यगुरोहति hd, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति fk, मृतं पत्नी तु रोहती b, मृतमन्वाहरोहति r¹r⁴r⁶.—निगद्य m¹, निगत्वा hdr³, निगदात् bfk, निगता r¹r⁴r⁶.

* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b *mrtam patnīm tu rohatīm*, as giving a better construction. 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. Rgvidhāna iii. 8. 4 *devaro 'nvārurukṣaṇtīm ud īrsveti niwartayet*; and with *rohatīm* cp. below, vii. 130: *sūryām ārohatīm patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) ^a

This śloka is not found in A, but in B and m¹ only.

^a That is, by burning herself with him on the funeral pyre. On the whole history of *Satī* see Jolly, *Recht und Sitte*, in Buhler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 3, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9) ^a for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m¹ only.—The second line follows the reading of B; the reading of Am¹ is:

शान्त्वं च अपत्यं धनुर्विद्युत्तरामृचम् । (अपत्यं r¹r³r⁴r⁶, अपत्यं b).

I have preferred the former, as it follows the text of the RV. (धनुर्विद्यादादधानो मृतस्य) and as अस्यां in A seems to make no sense—यस्मादेताः (=तृचः) B, यस्मादेते (=तृचः) Am¹: cp. next śloka.—इमं शान्तिं चान्यकर्मणि B, इमं शान्तिं चान्यकर्म सु Am¹ (°ध्वन्त्यं hdm¹, °ध्वन्त्यं r¹r³r⁴r⁶).—The end of the *varga* is here marked by ३ in bfk, not in hd.

^a Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9) ^a to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned ^b, one should state the deity from the ceremony.

तृचखास्त्र r, तृचखादौ bfk, तृचखास्त्र Am¹.—देवतां मृत्युर् r, देवता मृत्युर् hdm¹, देवता मृत्युर् b, देवता मृत्युर् fk.

* I have preferred the reading *trcasya* to *drccasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramanī states RV. x. 18. 7-13 to be *pitṛmedhāh*.^b Cp. note * on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹rbfk, प्रजापतिरिदं जगौ r¹r⁴r⁶.

* Cp. Sarvānukramanī on the last stanza of RV. x. 18: *antyā . . prājāpatyā vā sūgniruktā*; on which Śaṅgurusīṣya remarks: *sā cāgniruktā aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

18^{cd} follows the reading of Am¹ (°हानि अप° r, °हान्यप° hdm¹). The reading of B is:

प्रतीचीनं च्चं स्वेतामपवृष्योत्तरासु तत् । (°व्यातरासु bfk).

19. अहःसु Am¹, अहसु fkr²r⁶r⁷, अहस b.—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दधुः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अन्धाशास्ते Am¹.—त्ययाशिषः r, त्ययाशिरः b, °त्युपाशिषः f, समाशिषः hdm¹r⁸.—मां rf (RV.), मा m¹bk.—प्रयतः fkr², प्रयतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, °यत् k.—19^{cd} is found in B and m¹ only.

* Cp. AGS. iv. 5. 7. ^b This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahani jvāh parṇam tvaṁ dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam*: x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza: 1st) is, however, addressed to Agni-Soma^a.

इतीदं तु A, इतीयं तु m¹, इदं सुक्तं B.—प्रथमायासु Am¹, प्रथमायासु B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

^a Cp. Sarvānukramanī: *āpaṃ gavyaṃ vā . . agnīṣomāyo dvītiyo 'rđharcaḥ*.

5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सुक्तमुच्यते Am¹, सुक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The Sarvānukramanī makes no reference to the deities of RV. x. 19. 2 and 6. ^b Meyer, *Rgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn. ^c This hymn begins with a single verse instead of a stanza:

bhadrām no api vātaya manaḥ. The Sarvānukramanī remarks: *ādyaṅśkapadā, pāda eva vā śāntyārthaḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21^o=Rgvidhāna iii. 8. 6^a; cp. the whole śloka there:

*daśūksaram tu śāntyārtham bhadrām na iti saṃsmaret;
nityam jāpec chucir bhūtā: mānasam vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha*: x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam*: x. 24. 4-6) addressed to the Aśvins.

ऐन्द्रायाम् Am¹b, ऐन्द्राम् fk, ऐन्द्राय r.

23. 'Happy' (*bhadrām*: x. 25) is addressed to Soma; 'Forth indeed' (*pra hi*: x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat*: x. 27-29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

परावसत् hm¹bfk, परावसतः r.—मत्तः सत् hm¹rb, मत्तः सत् r¹r⁴r⁶, मत्तेन f, मत्तेन k.
II. L l

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* : x. 27. 7-14)^b.

पाति Am¹, वाति B.—°स्निग्धष्टामिर् B, °स्निग्धर्ध्वे तु Am¹.—°भूर्विति Am¹, °भूरिति B.

^a Cp. above, iv. 34 : *parūs tu kathayanty agniṃ yathā varṣati pāti ca*. ^b The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the *Sarvānukramaṇī*. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramaṇī*.

25. (The stanza) 'Seven' (*sapta* : x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pīvānaṃ meṣam* : 17) adores Agni, Indra and Soma :

मरुतं सौति hdbfk, मरुतः सौति r.—सौति वज्रम् A, पर्जन्यं सौत्यु^० B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so : 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{ad}). 'Crying aloud' (*vi krośanāsaḥ* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹.—सूर्यमेव तु Am¹, सूर्यमर्चति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayam yaḥ* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27^{ab} follows the reading of hm¹rbfk; the reading of r¹r⁴r⁶ is :

एता उभौ खेताविति सूयेति वज्रमुत्तरा ।

वैश्वं bfr, वैश्वं k, (धनु) विद्वीं hd, वैश्वीं r³, वैश्वी m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada* : x. 27. 23^d) both Sun and Wind are praised together.

अस्थि hm¹r, अस्थो bfk.—सूयेति च पदे r, सूयति च पदे bfk, पदे संसूयति hm¹r³r⁴r⁷.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा ^{hm¹r}b, सूर्यश्च एव वा ^{fk}.—विश्वो ह्यन्यस्तु ^{Am¹}, विश्वो हीत्यथ ^{bfk}, विश्वो हीत्यच ^r.—संवाद ऋषेः ^{hm¹r}, संवादमृषे ^f, संवादी मृषे ^k, संवादं मृषेः ^b.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's ^a.

B The daughter-in-law of Indra ^b, seeing the gods had come, but Śakra had not come

^{30^{ab}} follows the reading of B; the reading of ^{Am¹} is:

युग्मा एव तु शक्रस्य अयुग्मा एव तु त्वृषेः । (°क्रस्यायु° ^{hdm¹}).

सुषेन्द्रस्या° ^{m¹r}, सुषेन्द्रस्या° ^{fk}, सुषेन्द्रस्या° ^b (इन्द्रस्य सुषा S).—°गतान्देवान् ^r, °गतान्देवा ^{m¹}, °गतां देवी ^b, °गता देवा ^{fk}.—^{30^cd}—³² are found in B and ^{m¹} only.—The end of the *varga* is here marked by ^ई in ^{bfk}, not in ^{m¹}.

^a Cp. Sarvānukramaṇī: *indrasya yujah, śiṣṭā ṛṣeḥ*; Ār.ānukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*. ^b Cp. Ār.ānukramaṇī x. 11. *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)^a (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma ^b.'

यज्ञं ^{m¹b} ^{bfk}, यज्ञे ^r.

^a Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on ^{30^c} and ^{31^a}, both found in B only. ^b Cp. RV. x. 28. 1: *mama ... śvaśuro nā jagāma: jakṣīyād dhānā uta somaṃ papiyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

अणादित्य ^{m¹b}, अणादित्य ^k, अणादित्य ^f, अणादित्य ^r.—वेवामुत्तरस्याम् ^{m¹r}, वेवामुत्तरस्याम् ^f, वेवामुत्तरस्याम् ^b.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

'Child of Waters' (*apām napāt*) with the third and the fourth (stanza).

तृतीयया hm^1r , तृतीयया b , तृतीययां fk .—चतुर्थी hm^1rbf , चतुर्थी k .—सुतो hm^1r^3B , सुति: r .

34. Now (the hymn) which (begins) 'Hither' (\bar{a} : x. 31) is addressed to the All-gods; the one next to that, 'Forth' (pra : x. 32), is addressed to Indra. One (stanza) 'Onward me' ($pramā$: x. 33. 1) is addressed to the All-gods; the following couplet 'Together me' ($saṃ mā$: 2, 3) is addressed to Indra.

एति hm^1f , एतो b , एदी k , प्रति r .—वैशदेवं तु Am^1 , वैशदेवं तत् B .—उत्तरम् Am^1 , उत्तमम् B .—सं मेखिन्द्रो hm^1rbfk , तस्यास्विन्द्रो $r^1r^4r^6$.—दृचः m^1rbfk , द्रुचः hr^3 .

35. The following two (stanzas) adore Kuruśravaṇa Trāsadaśyava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b , अर्चन्तः $r^2r^5r^7$, अर्चन्त fk , अर्चन्ति Am^1 .—परे द्वे hm^1rbfk , पराः षट् $r^1r^4r^6$.—वासदस्यवम् hm^1r , वासदस्यव bfk .—तन्नपातम् hm^1b , तन्नपातम् fk , तं नपातम् r .—The end of the *varga* is here marked by ७ in bfk , not in hdm^1 .

^a Cp. Sarvānukramaṇī: द्वे कुरुश्रवाणस्य वासदस्यवस्य दानश्रुतिः ।

8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four^a (stanzas beginning) 'Of whom' (*yasya*: x. 33. 6-9) consoled his (Mitrātithi's) grandson Upamaśrávas^b. The hymn which (begins) 'The lively' (*prāvepāh*: x. 34) is called the praise of Dice.

प्रविषा इति bfr , प्रविषा मेति hdm^1 . The Sarvānukramaṇī has the former *pratika*.

^a Another instance of *caturbhiḥ* = *catasṛbhiḥ*. ^b *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napān mitrātithi* *thi*. See also Sarvānukramaṇī: *mṛte mitrātithau rājāi . . ṛṣir upamaśravasaṃ putram asya (kuruśravaṇasya) vyāsokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice^b. Two (hymns

beginning) 'They are awake' (*abudhram*: x. 35, 36) are addressed to the All-gods.

अवाचान् hdm¹s, तवाचान् bfr²r⁵s.—37^a in Sāyaṇa reads: अच द्वादशवास्तौति.—
नवम्याया च hm¹r⁵s, वाथ B.—चानुशासति hm¹r, चानुशासि s—137^{ad} (चयोदशी
&c.) is found in hdm¹r⁵s only, not in bfr²r⁵s.—अवांसु शेषा निन्दन्ति hdm¹, अवांसु
शेषानिन्दन्ति r, अवांसु शे° r⁵, अबोसु शेषानिन्दन्त्य° f, अवांसुत शेषां निन्दन्त्य° b.

^a The first four pādas of 37 are quoted by Sadguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhir r avabhis tv aksāh kītavaś caiva nindyante*. Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M.M., RV.² vol. iv, p. ix.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣipraśaṃsā cāksakītanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ*: x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah*: x. 37) is addressed to Sūrya, 'In this' (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमैन्द्रम् m¹kr, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षष्ठा तु याः सुताः m¹r, षष्ठा तु याः सुताः hd, षष्ठां तु संसुता b, षष्ठां तु संसुतः kr²r⁵r⁷, षष्ठां तु संसुत f.—
निपातिनीस्ताः hdr, निपातिनी ताः m¹, निपातिनीस्ताः B.—सूक्तान्यो B, सूक्तान्यो Am¹.—वैश्वदेवो B, वैश्वदेव्यो Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्यो.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah*: x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11^{ab}) of the last stanza of the Indra hymns (42-44)^a Bṛhaspati^b is praised.

त्रीणि ऐन्द्रा° r, त्रींशेन्द्रा° hdbfk.—°त्तमायासु सुतोऽर्धर्चे r, °त्तमायासु सुतो
र्धर्चे k, °त्तमायासु सुतोऽर्धर्चे fr⁵ (या: r⁵), °त्तमायासु सतो धर्चे b, °त्तमायासु अर्धर्चे तु
Am¹ (त्वर्ध° hdm¹).—40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghosā).—
The end of the *varga* is here marked by ८ in bfk, not in hdm¹.

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain.

^b The Sarvānukramanī does not mention Bṛhaspati in the refrain of RV. x. 42-44.

9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12°) and the All- (gods: 12^d) are praised in the respective verses (*pacchah*)^a.

°त्तेन तु B, °त्तमा तु या Am¹.—पद्मो Bhm¹1³, पद्मा° r.

^a The Sarvānukramanī makes no mention of this hemistich.

B 42. ^aGhosā, daughter of Kakṣivat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टि° fm¹, षष्टि° bkrn.—42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the Nīṭimañjarī on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm¹bn, महती चिन्ता r, मही चिन्ता k.—प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यद्येती m¹rn(g), यद्येती fk, यद्यान्ती b, तद्येती n.—मामकसात m¹bkrn(g),
मामको तात n.—आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराधीवय m¹,
आराधीवाप्त n, आराध्य प्राप n(g).—°भूतहन्त्रे fkr, °भूतहन्त्रे m¹br⁵.—विषम् m¹fkr,
धिषम् r⁵, धिषम् b.—44^{cd} (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised^a by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपन्तां चैव f, रूपतां चैव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—यै स्तोष्येते b f k n, यौ स्तोष्येते m¹, यैः स्तोष्येते r.—मयाश्विनौ b f r n (g), ममाश्विनौ kn.—The end of the *varga* is here marked by **Q** in b f k, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stōsyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stōsyete* is the form intended (cp. 46: *stutau* . . *aśvinau* . . *prītau*).

10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m¹n, सूक्तां द्वे यो वां परि f k, सूक्तानि चीणि घोषा r, सूक्तानि चीणि योधा b—भगान्तरम् m¹ b f k r n (g), भगान्तरे n.

47. विजरारोगां rn (g), विजरारोगा k, विजरारोगा b f, विजरारोगान् m¹, विजरारोगा n.—सुभगां m¹ n, सुभगां f k, सुभगां b.—सुहस्त्यं च सुतं rn, सुहस्त्यश्च सुतं f, सुहस्त्यं स्वसुतं m¹, सुहस्त्यसुतं b.—सुनिम् m¹ b f k r, सुनेः n, मनोः r⁵ n (g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghosā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्त m¹ b f k, ददतुस्तौ r.—यन्नासत्येति m¹ b r, यं नासत्येति f, ये नासत्येति k r².—कीर्त्यते m¹ b f k, कीर्तिते r.—काचीवत्यै r, काचीवता f k, काचीवता m¹ b.—न तस्यामाचुरो नया f, न तस्यामाचुरो नया m¹, न तस्यां माचुरो नया k r² r⁵ i⁷, न तस्यामाचुरो नया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁵) his A MSS. (r¹ r³ r⁴ i⁶) do not contain the passage, and his three B MSS. (r² r⁵ r⁷) have the reading न तस्यां माचुरो नया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Aśvins granted Ghosā's prayer at once

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities ^a.

सेकन्ती hm¹fk, सेक्ती r (इकन्ती S).—सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहन्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

^a Cp. Sarvānukramāṇī: *vikunṭhā nāmāsuriṇdratulyaṃ putram ichantī mahat tapas tepe*.

11. Story of Indra Vaikuṇṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her ^a, as he wished to slay the Daityas and Dānavas.

कामाक्षिमे f, कामाक्षिमे k, कामाक्षिमे m¹, कामां क्षिमे hd, कामा क्षिमे b, कामं क्षिमे r¹r⁴r⁶.—विविधान् वरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां hdm¹rb, तस्याम् fk(S).

^a Cp. Sarvānukramāṇī: *tasyāḥ svayam evendraḥ putro jāñte*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties ^a and seven groups of seven.

एकदा दानवेः hdfk, एकदानवेः m¹, एकस्य दानवेः br¹r⁴r⁶: the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m¹), and to write एकस्य would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते fk, समसज्यतर, समसज्यति hdm¹.—तेषां hm¹r, तेषां bfk.—सप्तकान् B, सप्तधा Am¹.

^a With *jaghāna teṣāṃ navatīr nava*, cp. RV. i. 84. 13: *jaghāna navatīr nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm¹b, जित्रा fkr²r⁵r⁷.—खबाङ्ग° hm¹r, खबल° bfk.—हेम-
रौप्यायसी: Bm¹, हेमवत्यायसी: r¹r⁴r⁶, हेमश्रयायसी hd.—हत्वा hdi¹fk, क्षित्वा b.—
पृथिव्यादिव्व° hdm¹bfk, पृथिव्यादिष्वव° 1. Mr. A. B. Keith suggests the very neat
correction पृथिव्यां दिव्व° (i.e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा
in यथास्थानं is well explained by the आदि in पृथिव्यादि°—52^{ed} is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

व्युत्सादयामास hdm¹, व्युच्छा° r, व्युत्सादयत्सर्वान् b, व्युच्छादयत्सर्वान् r²r¹r⁷, व्युदयन्
सर्वान् fk.—प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° hd.—दिवि Am¹, अपि 1, अषि b; fk omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राधिय b.—This and the following śloka are
omitted in r¹r³r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

बाध्यमानास्तु hdm¹, बाध्यानास्तु b, बध्यमानास्तु r, बधिमानास्तु f, वेधिमानास्तु k.—
तेनापि bfk, ते सर्वे m¹, ते सार्धम् hd.—तत्प्रबोधाय 1, तत्प्रबोधाय b, तत्प्रबोधाय fk,
तत्प्रबोधाय hdm¹.

^a Cp. *sa buddhvā caṅtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma*:
x. 47)^a, as he took him by the hand.

स चैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp. *Sarvānukramaṇī*: *jagr̥bhma* . . *saptagur vaikuṇṭham indraṇ tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three ^a (hymns) 'I was' (*aham bhuvam* : x. 48-50) ;

ततः स hm^1rb , ततस्तु $fkr^2r^5r^7$.—बुद्धा r , बुद्धा fk , बुद्धा hdm^1 , बुद्धा b .—तुष्टावाहं hm^1bf , तुष्टाव चाहं $r^2r^5r^7$, तुष्टाव वाहं k .

^a Cp. Saivānukramaṇī on RV. x. 47: *sa saptagustutisamhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma ^a—

यथाकरोत् Am^1 , यथाकरोत् br , यथाकरोत् fk .—वसं hdm^1fr , वसं $r^1r^4r^6$, वसं k .—सोमपतिं hm^1r , सोमपतिं $r^1r^4r^6$, सो उपतिं b , सो उपति (गुप) fk , सोमपतिं r^5 .—The end of the *varga* is here marked by १२ in bfk , not in hdm^1 .

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattrā*) on the Sarasvatī and others ^a—

वेदेहो hm^1 , वेदेहं r^3 , विदेहो bfr .—इति च Am^1 , इति स bfr .—सारस्वतादिभिः hm^1rfk , सास्वतो दितिः b .

^a This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां r , शक्तिमत्तां b , शक्तिमत्ता m^1fk .—अपक्रियाम् b , अपक्रिया f , अपक्रिया m^1 , अपक्रियाम् r .—गुपु सर्वेषु Am^1 , विष्णुलोकेषु fkr , विष्णुलोके b .—आत्मनो Am^1 , आत्मने (वा) B .—वीर्यमश्नयम् hm^1r^3 , वीर्यमश्नयम् f , वीर्यमश्नयम् b , वीर्यमश्नयम् r .

61. ^a When the brothers^b Vaiśvānara, Agni Gṛhapati and Yaviṣṭha, Pāva¹ a, and Agni Sahasṛuta^c had been shattered by the Vaṣaṭ call,

आतृष्यमी b, आतृष्वर्गो hdm¹r³r², आतृष्वर्गो (cp. v. r. vii. 116: वर्गे: and वामे) fk, आतृष्वर्ग n, अपौ च rp, अपौ तु r⁵r⁷ (आतृषु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm¹r³r², सहस सुते r⁵, सहसः सुतौ r, स्थितैर्युते n.

^a The following passage (61–81^{ab}), as quoted by an old MS. (p) of Ṣaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11–22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV.² vol. iv, p. 16). ^b My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vasaṭkṛeṇa vṛknesu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story in TS. ii 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gṛhapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛuta (shortened for the sake of metre to the compound form Sahasṛuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agnih pāvakaḥ, sahasaḥ sutayor vāgnyor gṛhapati-yaviṣṭhayor vā anyatarah*; according to Ṣaḍguruśiṣya, Agni Gṛhapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters^a, (and) the trees.

अपचक्राम Bn, अमिचक्राम Am¹.—देवेभ्यः B, सौचीको Am¹.—सौचीकोऽपिर् BS, मयादपिर् Am¹p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ pravīśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

पौ MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm¹, वेचत f, वेचन्त p.—देवा हत्वा-सुरान् hdm¹, हत्वा सर्वान्सुरान् b.—युधि hrm¹p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa^a espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम् hm¹rf, वरुणश्चैव पश्यताम् n, (यमे मेवा)वरुणो चान्वपश्यताम् b.—उभावेनं Am¹p, उभौ चैनं hn.

* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons^a from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

ब्रुवा देवास्त्वेनं hdrp, ब्रुवास्त्वेनं m¹, देवास्त्वेनम् bn, देवाः चैनं fk —वरं Am¹, वराः np, वरा b, वन् f, (वह)न् k.—चास्मत्तन् hm¹np, चास्मात्तन् b, चात्मानः fk, मत्तन् r.—देवयानान् m¹, देवयानात् f, °जानात् k, देवयानां bn.—सुगान्पथः fm¹n, सुगान्पथः b.—The third line of 65 is found in btkm¹n, but not in hdr.

* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'^a—

°चाथ तानमिर् hrbk, °च तदायिस्त्वनं p.—विश्वे देवा m¹rbfkn, विश्वानरा° r¹r⁴r⁶, विश्वे ब्रूत hdr³, विश्वे कूत p.—यदूष मां b, यदथ मां fk, यदाथ मां m¹, यदाथ मां r, °य दातुं मां r¹r⁴r⁶, यथात्त मां p, यथाक्रमात् hdr³, प्रयच्छत n.—जुषतां तु Am¹p, जुषतां च B.—होचं hdm¹r³pB, होचं r.

* Cp. RV. x. 53. 5: *pañca janā mama hotraṇ jusantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)^a, the son of the Lord of the House^b, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुख्यः hdm¹r³bp, शाखामुख्यः fk, शाखामुख्यः r.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

* That is, the Āhavanīya fire.

^b That is, the Gārhapatya fire.

15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons^a;
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b:

मनुष्याः पितरो hm^1r , मनुष्याः पशवो bfk .—यक्षराक्षसाः m^1bf , (असुरा) राक्षसा-
स्तथा p .—68^{cd} is found in m^1bfk , but not in hd , nor is it mentioned in r .

^a The last two are probably meant to form one group so as to make five altogether.

^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rakṣasāṃśīty eke*. (Cp JRAS, 1894, p. 20) Here also the last two, Yaksas and Rākṣasas, are meant to form one group. The two lists in 68^{ab} and 68^{cd} have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manusyāḥ* and *uragāḥ* in the first we have *yaksāḥ* and *asurāḥ* in the second.

69. Yāska ^a and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कोपमन्यवावेतान् hdr , यास्कोयमन्यवावेतान् $r^1r^4r^6m^1$, यास्कोयमन्यवेतान् k ,
यास्कोपमन्यवेतान् p , यास्कोयमत् चैवेतान् b .

^a In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note ^b) which is practically the same as that of 68^{cd}; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69^{cd}. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted): *devāḥ, manusyāḥ, gandharvāpsarasāḥ, śarpāḥ, pitaraḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātr,' and 'Brahman.'

यजमानं च b , यजमानश्च hdm^1rfkp .—ॐध्वर्युस्तथोद्गा० m^1 , ॐध्वर्युश्च उद्गा० fkr^2 ,
ॐध्वर्युस्तथो० b .—ब्रह्मा चेति m^1 , ब्रह्मणे तान् b , ब्राह्मणे तान् fkr^2 .—वदन्ति तान् m^1 , वदति
तान् b , वदति तान् fkr^2 .—70^{cd}-72 are found in $b fkr^2 m^1$, but not in A .

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādīn*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya ^a Brāhmaṇa ^b—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाचैव m¹ fkr².—य यज्ञियाः b, य यज्ञियो fkr², ययज्ञियाः m¹ (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in bfm¹, not in k.

^a See above, 69, note ^a. ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*.

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a;

अध्वरेऽध्वरे hm¹r, अध्वरे धरे b, अध्वरे (only) f, एवमध्वरे kr².

^a This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः hdm¹r²b fkr², पयः पशुः r, (सोम) वयः पशून् p.—महिवत्यानि m¹n, महिवत्या शु hdr³, मे देवत्यानि fkr², महिवत्यानि bpi¹r⁴r⁶.—देवतोऽसु च m¹krp, देवतोऽसु च f, देवतोऽसु चं b, देवतोऽसु हि n, देवतसृचः hdr³.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9^o); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यर्धि r³, इत्येतत्प्रत्यर्धि hdrb f, एवं प्रत्युः n.—यस्य Am¹r⁵, तस्य b fkr².—75^{ab} is found in hdr³fkr²r⁵n, but is wanting in r¹r⁴r⁶m¹p.

76. and thirty gods^a gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्त b f.—सर्वानेव hm¹r, सर्वानेतान् b f p.—देवैः पुरस्कृतः hm¹r, देवैश्च संस्तुतः b f k n (°स्त्वं f).

^a Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotṛ* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m¹, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm¹r³b³k, होचम् fr: होच is the word used in RV. x. 51. 4.—दिवात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m¹bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजसं hd, सुगन्धे तेजसं b, सुगन्धं तेजसं (०गत् kr²) fkr².—स्नायु hdm¹p, स्नायुः bfr, प्रायुः kr², क्षुयु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशासु hd, केशासु bfr.—नखानि च hm¹r³b³k, नखास्तथा p.—अन्त्राणि hdr, अन्त्राणि fk, अन्त्राणि b.—विषाणवक्त्रा bfr, शिवसास्त्रेव hdm¹r.—०तशर्कराः hdm¹bf kr²p, ०तशर्कराः r³, ०तशर्कराः r.

^a Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51-53)

विविधा hdm¹, विविध⁰ fk, विविधं br.

^a Cp. *Sarvānukramaṇī*: *agniḥ . . . devaḥ samavadaḥ uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)^a after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सृते hm¹r, ऐन्द्रसृते fkr, ऐं सृते b.—तु तां सु ते bkr, सु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81^{cd} and 82^{ab} are not found in A, but in B and m¹ only.

^a On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahaṣute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul ^a.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)^b there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च hm¹r, °देवस्या b, °देवस्यां fkr.—द्वितीयेऽयमणसृचः hdr³, द्वितीयेऽयमणो द्वुचः r, द्वितीययणो द्वुचः m¹, द्वितीये गिरिसां सुतिः fkr², द्वितीयेगिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in bfk, not at all in h.d.

^a RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. ^b This pāda (82^d) in B is identical with 102^d in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मणसृ (cp. 85^b). यमणसृ is probably due to मणसृ, by the loss of one स, becoming मणसृ, the lacking syllable then being supplied by य, with the consequent change of न to य.

18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers ^a also (and) should be recited (in that sense) by priests (*ṛtvija*)^b. The hymn ^c (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमैश्वरी द्वितीयापेय्य hm¹r bfk, प्रथमा सैश्वर्येष्वापी r¹r⁴r⁶.—तत्सोमदेवता hdm¹r fkr, चक्षोमदेवता b.—83^b in r¹r⁴r⁶ appears as आर्त्विज्यामपरं तु यत्, which is practically identical with 83^d. This indicates that though 83^{cd} does not occur in A (but in Bm¹ only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विज्यं यद् f, आर्त्विज्यं च यद् kr², आर्त्विजं वा यद् m¹.—उत्तरम् bm¹ fkr².

^a The *pitarāḥ* are invoked in x. 57. 5.

^b Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitṛyajāne 'py etad ṛtvigbhir japyam*.

^c *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुकामस्य m^1 , पक्कुकामस्य fkr^2 , यक्कुकामस्य b .—संमोहात्तुसंज्ञस्य fkr^2 , सामा-
हान्तसंज्ञस्य b , संमोहाच्च विसंज्ञस्य m^1 .—शत्रूणाभिहतस्य m^1 , शत्रूणाभिहतस्य b , शत्रूणां
दभिहतस्य fkr^2 .—तु $b fkr^2$, च m^1 .—Thus śloka is found in B and m^1 only.

85. Subandhu's life is (here) recalled^a (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः hm^1r , जीवाधूर्तिः b , जीवाधूर्तिः f , जीवाधूर्तिः k .—सुबन्धोर्वा hm^1b ,
सुबन्धोर्वा fk , सबन्धोर्वा r .—यदि वा hm^1rb , यद् वा f , पाद् वा k .—मनसः स्तवः m^1r ,
मनसः स्तवः $hdbfk$ (°व bfk).—°त्वाको $hdbfk$, °त्वाकुः $r^1r^4r^6$, °त्वाके m^1 (cp. v. r.
96).—रथप्रोष्ठः br , रथप्रोष्ठाः f , रथप्रोष्ठाः kr^2 , रथप्रोष्ठान् hr^3 , °ष्ठान् d .

^a In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *aikṣvāko rāyāsamātiḥ*.

^c Cp. RV. x. 60. 5: *asamātiṣu rathaprosṭheṣu*.

^d This word belongs to 86; cp. Sarvānukramaṇī: *purohūṭaps tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्वैपदा धे hd , द्वैपदा ने b , द्वैपदान्ये m^1 , द्वैपदान्ये f , द्वैपदान्ये k .—किराताकुली bkr ,
किराताकुलि f , किरातौ कुली hdm^1r^3s , कली $r^1r^4r^6r^5$.

^a Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*. ^b On these two names cp. S.B. i. r. 4¹⁴ and the Sātyāyanaka in M. M., RV.² vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त hm^1r , पुरोवन्तौ fk , पुरोवन्तः b .—वरिष्ठौ hm^1r , वसिष्ठौ fk .—गत्वा hdr ,
युक्ता fk , wanting in b .—गोपायनानि hdm^1r , गोपायनानिहि b , गोपायनानिह fk .—
None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau matvā purodadhe*; cp. Saṅguruśiṣya, p. 153.

19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाच्च hm¹r, मायाच यीसाच्च b, मायात्वात्बलाच्च f, मायात्वात्बलच k.—
सुबन्धुम् hdm¹r f, वसुधम् b.—°मियेततुः h d r b, मियेचतुः f, °मियेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्वामुम् hm¹r b, स्वसम् f, स्वम् k.—आलुष्य m¹r, आलोष्य h d r² r⁵, आलुष्य r²,
आलुष्य b, अभिलुष्य f k.—गतासी hdm¹r, आतरि b n, omitted in f k.

^a Cp. Sarvānukramaṇī: *subandhoḥ prāṇān āciḥṣipatuḥ*. ^b 89^{ed} and 90^{ab} are quoted in the Nītimañjarī on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)^a.

जेपुः hm¹r, ययुः b f k.—मनश्चावर्तनं तस्य b f k (S), मनश्चावर्तनं तस्य r², मनश्चावर्त-
यन्तोऽस्य hdm¹r.—भयुः hm¹r b, भयः f k.

^a Cp. Sarvānukramaṇī: *mā . . . svastyayanaṁ japtvā . . yat . . mana-āvartanaṁ jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)^a.

मेवजार्धं h d, मेवजार्धं m¹r (cp. RV. x. 59. 9: मेवजा).—तच्च hdm¹r³r², त्वच्च r, प्रेति b f k (the pratika of RV. x. 59, because 91^{ab} is wanting in these MSS.).

^a Cp. Sarvānukramaṇī: *pra tāri . . . nirṛter apanodanārthaṁ jepuḥ*.

92. Now the three verses 'Not at all' (*mo ṣu*: x. 59. 4^{ab}) are addressed to Soma, the last (4^a) to Nirṛti^a: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asunīti.

मो ध्विति तु hm¹r, मो ध्वित्यस्याः bf, मो ह्वितस्याः k.—नेर्द्धती r, निर्द्धती hdr³ bfr².—०नीतिः सुतिः परे h, ०नीतिसुतिः परे d, ०नीति सुतिः परा r, ०नीतिरतः परे bf, ०नीतिरतिः परे k.

* The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska^a thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by ९९ in bfr (not at all in hdm¹) thus giving five and a half ślokaś to this *varga* (if 91^{ab} is included) and leaving five and a half for the next.

* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमसु hdm¹.—अचि तु सुताः hdr³m¹, इति तु सुता r, रिचः संसुताः b, अच संसुताः f, अच संसुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble^a.

वे hdm¹r, ते bfr.—खद्य hdr, वेद m¹, खिद्य b, (तुष्टुवि)त्खिद्य f, तखिद्य k.

* Cp. Nirukta iv. 21: *rapo ripram itī pāpanāmanī bhavataḥ*.

96. Then with the four stanzas^a 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्वाकम् hdr, एत्वाकस् f, ऐत्वाक k, ऐत्वाकम् hm¹: cp. the various readings above, vii. 85 and v. 14.

^a Here we have *rgbhiś catasrbhih*, but in vi. 41 *rgbhiś caturbhih*.

97. And their mother^a praised the king with. (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्येति माता च hdrbfc, अगस्त्यस्य स्वसा माता n.—सुतः स bm¹rs, सुतः स fk, सुतस्य hd.—सत्रीडस् hdi, त्रीलुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संदृष्टः n.

^a Cp. Ārsānukramanī x. 24: *svasā agastyasya mātā śsām*. ^b The following passage (97^{cd}-101) is quoted in Sāyana on RV. x. 60. 7. Parts of it (97-98^{ab}, 99^{cd}-100^{ab}) are also quoted in the Nitimañjari on RV. x. 60. 12.

98. As among the Atris^a they had also praised Agni with a dvipadā hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)^b is the spirit

सूक्तेनाथ^o bfk, सूक्तेनाथ r, सूक्तेनेषां Am¹.—द्विपदेन यथाचिषु hm¹rfsk(h)s, पदतुषु n, यदतुषु n(m), द्विपदं यत्तदचिषु r¹r⁴r⁶, द्विपदं यत्तददिषु b.—अपिरिष्यत्र^o hdm¹, अपिरिष्यत्र^o r, अथापिरिष्यत्र^o bfs, अथापिरिषि k.—एतान् rs, एनान् m¹, चैनान् b, चैनाम् fk, देवान् hdr³.—परिध्यसुः s, पराव्यसुः Am¹r⁶, परित्यसु b, परित्यसून् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm¹.

^a That is, in RV. v. 24. ^b Cp. Sāyana on RV. x. 60 and his quotation from the Śātyāyanaka in M. M., RV.² vol. iv, p. 175.

21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य वैत्वाकोर् r¹r⁴r⁶br², सुबन्धोरस्य वैत्वाको fk, सुबन्धोरस्य वैत्वाकोर् s, सुबन्धुरस्य वैत्वाकोर् hdm¹, सुबन्धुरस्य वैत्वाको r.—हितार्थिना hm¹rs, हितेषिण b, हितेषिणा fk.—प्रदायासुं hm¹r³r²s, व्यासु bk, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—जीवेत्युक्त्वा hm¹rs, जीवं त्यक्त्वा fkn, जीत्युक्त्वा b.—च hm¹r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm¹r, चिदिवं पुनः bfkⁿ.—दृष्टास्ते hdm¹r, शेषेण bfk^r².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the Sarvānukramaṇī, they summoned back his fire with stanzas 7-11 : *parābhīh subandhor jīvitaṁ āhvayan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Āngirases.

लब्धासुं^r, लब्धासुं^{fk}, लब्धासुं^{hm¹b} (लब्धसंज्ञं S).—इत्यस्यां hm¹r, इत्युभ्यां bfk.—
०स्युग्रं hdrk, ०स्युग्रं b.—०ङ्गिरसां सुतिः hdrb, गिरिसा सुतिः k, ०ङ्गिरसा सुतिः f
(cp. 82).

^a Cp. Sarvānukramaṇī : *taṁ antyayā labdhasaṁjñam āsprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pranūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)^c.

सख्यं चेद्देयं सह कीर्तयन् hdr, दानं च सकां चेद्देयं शाश्वतम् hm¹, दानं च सखा
चैवे शाश्वतं f.—सावर्ण्यस्य hm¹fr (= RV. x. 62. 9), सावर्ण्यस्य bk.—103^{ed}-106 are omitted
in r¹r⁴r⁶.—The end of the *varga* is here marked by २९ in bfk, not in hdm¹.

^a Cp. v. 164. ^b Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD. ^c The Sarvānukramaṇī has the metronymic form *sāvarṇī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇī*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū śu*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौख्यभयाद्भिः hm¹r, सौख्यभयाद्भिः bfk (सि° bk).—महीमू षु hm¹bf, महीमू षु d, महिमू षु r, महिमू षि kr².

* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11⁵; quoted in AB. i. 9. 8; ASS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svastināḥ*: 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m¹fr, पथ्यास्वस्ति hd.—आध्वर्यवेषु हि hdm¹r, आध्वर्यवे ऽपि हि b, आर्यवेय हि fk.

* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. ^b According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. ^c This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum aṃhasaḥ*: 12) is addressed to the Aśvins^a.

मध्यमा तु m¹, मध्यमा तु hdrfk, मध्यमात् b.

* None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौख्यापि च r, सौख्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103^{ab} and 103^{cd}.—अथेमां r, इमां hdm¹bfk (one syllable short).—मद्रा hm¹r, दद्रा bfk².—आग्निषः hdm¹bf, आग्निषाः kr², आग्निषः r, (अथानियमच)अग्निषः r¹r⁴r⁶.

* *svasti dṛṣṭa* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvād vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both

B 108. In the first (hymn) addressed to Brhaspati (67) Brahmanaspati (appears) in a hemistich (7^{cd}). In the hymn to the All-gods here (72) Brhaspati is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmanaspati' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)^a.

These three lines are entirely omitted in hdr; m¹ omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पति b (108^b).—लिङ्गवाक्यानिकारमः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m¹.—The end of the *varga* is here marked by २२ in bfk.

^a That is, in both hemistichs Brhaspati is praised under the substituted alternative name of Brahmanaspati. 67. 7^{cd} as well as 72. 2^{ab} begins with *brahmanaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Brhaspati praised next (*atha*)^a with a hymn (71)^b.

अमृतं hdm¹r, अजरं bfk.

^a That is, after the one last mentioned, the Āpṛī hymn, in 107. ^b This śloka is quoted by Śaṅgurusīśya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं hm¹r, नार्थं bk, जीवितार्थं f.—प्रायेणाच हि hm¹r, न्यात्तनु b, न्यात्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

स्वः hm^1r , स्व k , स्वम् bf .—यथाभिर्निन्दते hdm^1r , तथा हि निन्दते b , तथाहि निन्दते r^2 , तथा हि निन्दते fk .—चर्मः b , चर्मिः fk , स्त्रुर्मिः r , चर्मिः hdm^1 .—न्यामिर् hm^1rfk , (सूक्ते) नामिर् b .

112. And how the wise found that (speech) when she was located among the seers^a, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथेताम् bfk , ये चैताम् hm^1r , ये चैनाम् d .—^०न्विन्दन्ते m^1r , ^०न्विन्दन्ते bfk , ^०न्विन्दते b , च विन्दते d .—विद्वांसर्पिगतां सतीम् bm^1 , विद्वांसर्पिगता सतीम् r^2 , विद्वांसर्पिगता सती f , विद्वांसर्पिगतां सतीम् hdr^3 , विद्वांस ऋषितां शचीम् r .—यथा च व्यन्नजन् fk , यथा च व्यन्न b , तथा च व्यन्नजद् hdm^1r .—तदचोक्तं m^1r , तदाचोक्तं bfk , तदशक्तं hd .

^a Cp. RV. x. 71. 3: *tām anuvindann ṛsisu praviṣṭām; tām ābhṛtyā vy adadhuh purutrā*.

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm^1r^3f , दशम्यां bkr .—सृचा hm^1r , सृचा b , सृचा fr^2r^3 .—यज्ञे hm^1r , यज्ञे f , यज्ञे k , यज्ञे b .—The end of the *varga* is here marked by २३ in hm^1bfk , not in d .

24. Deities of RV. x. 72-84. *Khilas*.

114. Now in the following (hymn: x. 72) Dakṣa^a is praised and also the eight sons of Aditi^b: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga^c.

तु सूयते चोत्काष्टौ hdm^1 , तु सूयते चोत्का ऋष्टौ r , तु सूयते चास्यत्काष्टौ $r^1r^4r^6$, तु सृचात्काष्टौ b , तु सृचात्काष्टौ f .—चैवादितेः m^1r , चैवादितेः fk , चैवादितेः b , चैवादिते hd , चादितये $r^1r^4r^6$.—मित्रोऽशः सूर्योऽर्यमा hdm^1r , मित्रः सूर्याश्वांशो र्य b , मित्रः सूर्यश्वांशो र्यमा f .

^a The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *aditer dakṣo ajāyata, dakṣād v aditih pari*; and is invoked in the fifth: *aditir hy ajanīṣṭa, dakṣa, yā duhitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described 'as *datam*'. ^b Cp. stanza 8: *aṣṭau putrāso aditer ye jātāḥ*. ^c Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*jani-ṣṭhāḥ* : x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ* : x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhra-pruṣaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकेर्वर्गे: hm¹r, सप्तकेर्वर्गि b, दशकेर्वर्ग्ये fkr³(r²?): cp. v. r. vii. 61. — प्रधानतः hm¹r, बुभक्तयः f, द्विभक्तयः kr³(r²?), तृभक्तयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam* : x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā* : x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te* : 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्यवे r, मान्यवेन् b, मान्यवेन् d, मान्यते bfk.—मम व्रते hm¹r, म व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hrdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇī: *mama: prājāpatyo hr̥dyo, vaiśvadevaṃ tu, vivāhārthāsis tv, ānuṣṭubham tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāṅkhāyana ŚS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास आपेये Am¹, पराकदास आपेयं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainaṃ, gr̥hapate*; and is thus described in the Anukramaṇī: *ud: aṣṭau, Parāgadāsaḥ*. ^b The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jīva-putra in v. 92. Cp. R̥gvidhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākadāso dveṣyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa^a, while the last but one (x. 85. 7) is addressed to Indra and Agni^b.

Sāvitrī and Sūryā^c are one and the same wife of Vivasvat,

मैचावहृष्यक् तवास्ति hdr, मैचावहृष्यक् चतुर्थी bm¹, मैचावहृष्यस्तुर्थी f.—चतुर्थेन्द्राष्यपोत्तमा r, चतुर्थेन्द्राष्यपोत्तमा hd, पंचम्येन्द्राष्यपोत्तमा m¹, पंचम्येद्री ततः परा bfk.

^a It begins with the pāda: *imāṃ me mitrāvaruṇau*. ^b It begins with the two pādas: *anena brahmaṇagne tvam, ayaṃ candro na iḍitaḥ*. This makes the correction of *aindrāṇy* to *aindrāṇy* certain. ^c Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M.M., RV.² vol. iv, p. 27.

120. who is praised as Vṛṣākapyāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati = sūrya*).

एषा Am¹, ह्येषा bfr.—विमज्ज प्रिति hm¹r, विमज्जाप्रिति fk, विमज्जाप्रिति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyāyī at the end of days, she goes down.

उषा: r¹r⁴r⁶fk, उषा hdm¹rb.—पुरोदयात् b (=BD. ii. 9), पुरोदया f, पुरोदये hm¹r.—मध्यंदिने स्थिति hm¹r (=BD. ii. 9), भूत्वा दिनादिषु b, भूत्वा दिनातिषु fk.—भूत्वा वृषा^o hdm¹r, सुता वृषा^o bfk.—यदी च hm¹r, यदीति bfk.—दिनंक्षेप्वगच्छति b, दिनाक्षेप्व गच्छति fr², दिनाक्षेव गच्छति k, दिनाक्षेप्वगुकीर्तिनी hr, कीर्तिनी dm¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā^a is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं hm¹bfk, सूर्यतुं r.—सौर्यायाच hd, सौर्यायाच r, सूर्यायाच bm¹, सूर्यायाच fk.—दुगुच्यते hd, दुगुच्यते r, प्रिहोच्यते bfk.—लुगिमह्यते hdm¹r, लवार्च्यते b, लवोच्यते f.—ओषधिः hd, ओषधिः r², ओषधः r, ओषधः b, ओषधः fk. I have preferred the reading ओषधिः because of RV. x. 85. 3: सोमं मन्वते पपिवाण् यत्संपिबन्तोषधिम.

^a The Sarvānukramaṇī describes this hymn as *ātmadāivatam*, and Śaṅkara explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm¹k.

^a The pāda *sūryāyai bhāva-vṛttam tu* is identical with Rgvidhāna iii. 22. 3^o, where it is stated that a father should recite *sūryāyat bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

दृष्ट हdr, omitted in bfk.—सूर्यम् b, भूर्य - - म (चोतरार्धति) fk, सूर्य hdm¹r.—सौर्याचन्द्रमसी b, सूर्याचन्द्रमसी hdm¹fk (this perhaps represents an original सूर्याचन्द्रमसी, with vrddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19^{ab}), while the following two (19^{cd}) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमौ hdm¹r, तु पूर्वौ b, तु पूर्वौ f.—श्रीर्ष्वामो hdm¹b, श्रीर्ष्वामो r.—125^{cd} (in addition to the preceding word परौ and the following सूर्याचन्द्रमसी) is omitted in fk.

^a Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

अहोरात्रि hdm¹r, अहोरात्री bfk²: cp. अहोरात्राविलेखे, Nirukta xii. 1.

^a The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture ; and they fare (*carataḥ*), each separately, to the south and the north ^a.

अश्नुवाते hdm¹r, च्युवाते b, व्युसुवाते f.—लोकाङ् hdm¹, लोकाङ् r, सर्वे bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् चेरतुर् hdm¹r³, पृथक् पृथक् ते चरतु r.

^a This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparaṃ carato māyayā . . etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*): apportioning (*saṃdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well ^a.

सुवीरयति तानि वा m¹, सुवीरपतितानि b, सुवीरः पतितानि वा fkr².—सु ईर्यत्वा यात्येव m¹, सु इरयत्वा यात्येव b, सु इयत्वा पात्येव fkr².—संदधत् m¹, संवदत् b, स दवत् fk, स वदत् r².—128, 129 are omitted in A, but are found in b fkr²m¹.—The end of the *varga* is here marked by र्द in bfk

^a This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *suṇati* or *svīryati* (*sūryaḥ sarter vā suvater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated)=*su īryati*. With Yāska's *su īryati* cp. his etymology (in Nirukta i. 7) of *vīra* from *vīrayati* (probably=*vi īrayati*).

27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*) ; (or) the prior (member of the compound comes) from (the verb) *cam* ; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*saṃ-etāni*) ^a.

चाद् द्रमति b, चाद् द्रवति fkr², चाद् द्र इति m¹ (चाद् द्रमति Nirukta xi. 5).—वा चायन् m¹bfk, वा चायन् r².—चायनी द्रमपि वा चायन्चायनी द्रमुत्तु b (the line from वा चायन् is here repeated), चाचनिद्रमुच्यते m¹, वाचनिद्रमुच्यते f, वाचनिद्रमुच्यते kr². I am doubtful whether I have succeeded in restoring 129^b correctly.—वमेः पूर्वे m¹ (वमेर्वा पूर्वे Nirukta xi. 5), चाम यच्च b, वमे सचे k, वमे षचे fr².—समेतानि r³, समेताति bfk, समेनति m¹.—निर्मिमीति ऽथ चन्द्रमाः m¹, निर्मिमीति न चन्द्रमाः b, निर्मिमाति थ चन्द्रमोः fk, निर्मिमेति थ चन्द्रमोः r².

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *ciraṃ dramati* (3) and *cūndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kīṃśuka flowers' (*su-kīṃśukam*: x. 85. 20) (the seer) praises Sūryā mounting^a (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

०रोहती h m¹rb, ०राहसी f, ०राहसी k.—चैव h d m¹r, चाच bfk.

^a The fem. from the weak base, *ārohatīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*daṃpatī*) who have started (*yātau*)^a, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m¹r, यातौ b, यात्यै fkr².

^a I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā*^o might easily have become *yau* owing to the influence of the following *tau* *stau*^o; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'): cp. RV. x. 85. 23: *anṛkṣarā riavaḥ santu panthā yebhīḥ sakhāyo yanti na vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*vibhava sati*)^b,

वरदानं h d m¹r, रादार्य f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m¹, तत स्त्रिदा f.—विरागस्य b m¹d, वर्वरागस्य h, निरागस्य f k.—विभवे h d m¹r f k, विभगे b.—Between the two pādas of 132, fkr (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

यदध्व इति वाससः ।

तद्युक्तया तया स्यर्शो निन्दते¹ पत्युरेव च । ¹ f, निद्रिते r [निम्बते].

अगुन्तरा तृतीयस्य²

² r, तदीयस्य f.

—The end of the *varga* is here marked by २७ in bfk, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harāṇa*) by the husband ^a.

The stanza ' (The diseases) which ' (*ye*: x. 85. 31) is destructive of consumption (*yakṣma*) ^b; in the couplet ' May not ' (*mā*: 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m¹, द्वारणं fk, द्वारणं b. —प्रतिषिध्यते hdm¹r, प्रतिषेधति bfk. —
नाशिनी hdkS, नाशिनी m¹r, नाशनी bf. —द्वे मा hdm¹r, द्वेन bk, द्वये f.

^a In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c. —According to the Sarvānukramaṇī 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsāḥsaṃsparśamocanyau* (see Śaṅguruśiṣya). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsāḥsparśanindā*.

^b Cp. Sarvānukramaṇī: *parā yakṣmanāśinī*.

134. But (the stanza) 'Rough is this' (*trṣṭam etat*: x. 85. 34) states what sort of man deserves (to receive) the bridal dress ^a. And various directions ^b are given to her relations

गृष्टमेतदिति hd, हृष्टमेतदिति m¹, चिष्टमतदिति fk, चिष्टमतदिति b, अष्टमे चदिति (!) r. —आशास्ते bfk, आशास्ति Am¹. —आतिभ्यश्च^a hm¹r, आतिभिश्च^a b, स्नानिभिश्च^a f, स्नानिभिश्च^a kr².

^a Cp. the text of RV. x. 85. 34: *sūryāṃ yo brahma vidyat, sa id vādhūyam arhati*.

^b Cp. the text of RV. x. 85. 35: *āsanaṃ viśanaṃ atho adhivikartanam*.

135. by the woman, who is bound ^a. And evolution ^b (*bhāvavṛtti*) is here told, in the following (stanza: x. 85. 35).

B With the stanza 'I grasp thy' (*grbhṇāmi te*: 36), as he then takes her hand, prayers for wealth

वद्वा hm¹r, वध fk, वशं b. —ते च्छ्वा हसं m¹, त रिवा यो हसं bfk² (हस f). —
गृह्णय धनाशिवः m¹, गृह्णयशिवः b, गृह्ण धनमाशिवः r², गृह्ण धनशिवः fk. —135^{cd}
and 136^{ab} are found in bfk²m¹ only.

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp. the words of the text: *sūryāyāḥ paśya rūpāni*, &c.

B 136. are uttered (by the husband). In the following (stanza: x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया m^1 , परयास् $bfkr^2$.— 0 शीखाशास्ते hdr , 0 शिखाशास्ते m^1 , 0 शीराशास्ते b , 0 शिश् शास्ते f , 0 शिषःशास्ते kr^2 .—ताभ्यां b , स्वाभ्यां f , ताषां r^2 , ताभ्यः hdm^1r .—सहिव च hdm^1r , सह क्वचित् $bfkr^2$.

B 137. in the triplet 'Having no evil' (*aghora-*: x. 85. 44-46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā nah*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in $bfkr^3m^1$ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रि, but m^1fkr^2 complete it with the corresponding part of 138, viz. 0 मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रि)मानैद्रावत्या बृहस्पतेः. The variations of the MSS. are: प्रेमानाश्च रूपं विशेषतः m^1 , प्रेमानाश्च यथारूपं विशेषतः fk (0 शेषः f), प्रेमानश्च यथारूपं विशेषतः r^2 .—प्रेमा^a I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by २८ in b , not in f

^a The emendation *imām*, pratika of 45, and *aindrī* seem probable, as Indra is invoked in that stanza. ^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspateḥ* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 68a) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *R̥gvidhāna*, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)^a and with the institutor of the rite (*yājāmanāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते hdr , निमज्यन्ते b .—गुणामपि hdr , गुणामिह b .—आर्त्विज्या hdm^1r , प्रार्त्विज्या b .—याजिमानाश्च b , यजमानाश्च m^1r , यजमानश्च hd .—This śloka is omitted in fk excepting the end, मानाश्च यथारूपं विशेषतः, which, in all the MSS. (m^1fkr^3) but b , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m^1 (which has these syllables here also) as well as fk has the plural termination *°mānāḥ* there.

^a I have corrected *ārtvijya* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

yājāmānāḥ. The adjective *ūrtviṣṭa* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ūrtviṣṭa*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśaṃsa (*nārāśaṃsī*)^a.

प्रतिकीर्त्यन्ते hdm¹r, परिकीर्त्यन्ते b, कीर्त्यन्ते fkr².—देवतायेह यासु याः hdm¹r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr².—वदेतां hdm¹rb, वदेतां r²r³, वेदां तां f.—देवतां तासु hdm¹r, देवतां भु b, देवतां तु fk.—नाराशंसीर् b, नाराशी fk, नाराशंसीर् hdm¹r.

* On Nārāśaṃsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *ratbhī ṛśid anudeyī nārāśaṃsī nyocanī*.

140. And they declare that these stanzas addressed to Uṣas^a form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāva-vṛtta*)^b; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā^c.

ओषसीः b, ओषसाः f, उषसाः hdm¹r, उषसाः d.—सर्वथा वेता hdm¹r, सर्वथा वेता m¹, सर्व एवेता bf.—भाववृत्तं bfr, °वत्तं h, °वत्तं d.—प्रवचति hdm¹r, निगद्यति bf.—पाद-शिवाच r, पादशिवाच hdm¹.—The whole of 140 is omitted in k, and 140^d in bf.

* Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

^b The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyai bhāva-vṛttam*).

^c This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35^c: cp. above, 135, note ^b.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra^a and Prajāpati: 'Indra is superior to all'^b.

असी हि hdm¹bf, असी तु r.—वृषा hdm¹r, वृषः bf.—141^{ab} is wanting in k.

* Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.² vol. iv, p. 27 (var. lect. on RV. x. 86). ^b The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣohanam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*havih* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चायेयं hdr, ०दि चायेये m¹, ०दि चायेयं r¹i⁴r⁶, ०दिरायेयं bfk.—वैश्वानरं च hdm¹r, वैश्वानरस्य bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्रं r, तथेद्रात् f, तथेन्द्रात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cūṅtya*.—पुरुषमुक्तं hm¹r, पौरुषं सुक्तं bfk² (पौरुषं S).—च अन्वया r, चान्वया hdbfk.—पौरुषस्य bfk, पुरुषस्य hm¹r.—अमजन् r, अमजत् hdm¹, अमजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्र्यां b, ऐत्यां f, ऐतां k, एतां r², अस्यां hm¹r.—सोमोऽच hm¹r³bfk², सोमसु x.—144^c = i. 19^a, i. 98^a; v. 172^a (cp. Nirukta xi. 5).—144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच सुतः सोमो निपातभाक् ।

^a I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramaṇī, which makes the express statement: *pañcamy aindrāsomī*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.

रथीतरो hdr, राथीतरो m¹.—ऐन्द्रेषु हि निपातोऽच Am¹, ऐन्द्रो ह्येष निपा-
तसु bfr.

* Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm¹r, प्रेति ग्राव्यं वदुत्तरम् b, प्रेति ग्राकूतदुत्तरम् f.—तच्चा-
र्बुदसु hm¹r, तच्चार्युहिसु b, तच्चासुदिसे f.

R 147. and with the two stanzas 'Forth this to Duḥsīma' (*prā tad duḥsīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings^a.

^b Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only.—अप्सरासूर्वशी पुरा hm¹r, अप्सरा उर्वशी पुरा b, अप्सरा उवशी पुरा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m¹, not at all in d.

^a There is no reference to this *dānastuti* in the Sarvānukramanī. ^b The following passage (147^{ad}–153) is quoted by M. M., RV.² vol. iv, p. 31; cp. Śadguruśiṣya's version, pp. 155–158, quoted by Śāyana in his introduction to RV. x. 95; Śāyana also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243–284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's^a (*patāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra^b,

संवासम् hm¹r, संवादम् bfr¹r⁴r⁶.—असूयन् hm¹r, अनिहन् b, अनीहन् fk.—
इन्द्रवधायि तस्य तु hm¹r, खिन्द्रवधायि r¹r²r⁴r⁶, इन्द्रवधोपितानि तु b, इन्द्रवधि-
तानि तु fk.

^a Cp. *Vedische Studien*, vol. i, p. 256, note ². ^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं m^1r , ०र्थे hd , स तयोस्तु विभागार्थं $r^1r^4r^6$, स तयोर्विप्रयोगार्थं bfk .—भिन्वि r , भिन्दि m^1 , भिद् r^3 , भिदि hd , भिध्व b , भिधि fk .—तयोर् hr^3bfk , (भिन्धि) नयोर् r .—वज्र hr , वज्र fk , यज्ञ b .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भद्विंत् b , भिद्विंत् hdm^1 , भिद्विंत् r , भेदी fk .—समायया b , ज्वमायया fk , (०ति) मायया m^1r , omitted in hd .—०हीनस्तु hm^1r , ०हीनः सः b , ०हीनं स fk .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a Urvaśī, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिरूपामिवोर्वशीम् hdm^1r , अभिरूपामयोर्वशीम् bfk (अधि^० f).—अभिरूपामिः hdr , अभिरूपा b , अभिरूपाभिर् f .—पञ्चभिः पार्श्वतो वृताम् hm^1r , वृतां चतस्रभिः सतः b , वृतां (वृत्तं f) चतस्रभिः स्वतः fk , ०भिः स्वतः r^2 .

^a In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *ātī-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkḥāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd , तामाह पुनरेहीति r , तामुपाङ्गयतः प्रीत्या bfk , पुनराङ्गयत प्रीत्या m^1 . Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहीति नेति सा त्वन्नवीमृपम् ।

तामुपाङ्गयत प्रीत्या दुःखात्सा त्वन्नवीमृपम् ॥

—त्वयाद्येह hdr , त्वया ह्येह m^1 , तवेहायय b , तवेहाय f , तं विहाय k .—मां पुनः hm^1r , मां नृप b , मां नृपा fk .—The end of the *varga* is here marked by ३९ in $hbfk$, not in m^1d .

32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yaska^c considers a dialogue, but Śaunaka a story,

चास्तावम् bkr, चास्ताम् Am¹.

^a Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mīrā kṛṇavā-vahai nu*. ^c This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhīṣaj^a is applicable to the cure of consumption (*yuktṣma*).

श्रीषधीस्तव: m¹r, श्रीषधीस्तव b, तुधधीस्तव f, श्रीषधीस्तव: hd (श्रीषधिलुति: s).—भिषजस्वेतद् m¹, भिषजस्वेतद् b, भिषजस्वेतद् f. —154^{cd} is wanting in hdr, but is found in bkr¹ (and probably in Mitra's B MSS., though he has no note).

^a Cp. Āsānukramanī x. 45: *yā osadhī tu sūktasya ṛṣir ātharvaṇo bhīṣaj*; see also Sarvānukramanī.

155. ^a Now Devāpi, son of Ṛṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers^b, princes among the Kurus.

श्वेषस्तु hm¹r, श्वेषस्तु b, श्वेषो हि f, श्वेषो हि k.—कौरव्यश्वेव hm¹r, कौरव्यश्वेव b, कनीयांश्वेव fkr².—धातरौ bkr²r⁵pn Nirukta, भारती Am¹f.

^a The following passage, vii. 155-viii. 9, is quoted in an old MS. of Sadguruśiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7^{ab}, in the Nītimajjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. ^b As the present passage is clearly based on Nirukta ii. 10 and *bhātarau* occurs there, I have preferred this reading to *bhātarau*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Ṛṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चैव hm¹rp, यवीयांश्चैव b, वीर्यवांश्च च fk.—तु अष्टिषेणसुतो rp, तु आर्ष्टि-
षेणसुतो hdi³m¹, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन हृन्दयामासुः प्रजाः hm¹rp, हृन्दयेयुस्तत्तु राज्यं r¹r⁴r⁶, अवहृन्दन् प्रजास्तं
तं तु राज्ये bf, अवहृ - न प्रजास्तं तु राज्ये k, पर्यवहृन् प्रजास्तं तु n.—गति गुरौ h, गति
कुरौ m¹pd, गुरौ गति bfk, गुरौ मृते n.—स मुहूर्तमिव m¹rbfkpn, मुहूर्तमिव स h, सा
d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in
bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty: let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm¹rfk, अभिषिक्ते तु कौरव्ये b.—तस्मिन्नाग्रे शतं समाः hm¹rb, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n. राज्यं तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to राज्ञे शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty^a.

^a That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands^a, Devāpi replied :

धेनं राज्येन hm¹rp, धेनं राज्ये च bfk, धेनं राज्यं च r¹r⁴r⁶.—प्रहं तु प्राज्ञलिखितम् r³fk, प्रवणं प्राज्ञलिखितम् r⁷, प्रहं तु प्राज्ञलिं खितम् b, प्रहं प्राज्ञलिसंखितम् hdr, प्रवणु प्राज्ञलिः खितः r¹r⁴r⁶.

^a Cp. above, v. 76: *sthitoḥ prahvaḥ kṛtāñjalīḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm¹r, स कौरवः bfkpn,—स चास्य चक्रे hm¹rp, चकार सोऽस्य bfk^an.

7. And he sacrificed to Br̥haspati with the stanzas, 'O Br̥haspati, to' (*br̥haspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीत्यग्निर् bfrn, प्रतीकस्त्रि p, प्रतीत्येत् Am¹.—चैव hdr¹r⁴r⁶m¹bfrn, चैवं r.—बोधिते m¹fr, बाधिते k, बोधितो b.— γ^{cd} and β^{ab} are found in B and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Br̥haspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Br̥haspati. ^c Sieg would read *bodhite*, agreeing with the subject (Br̥haspati) in β^{ab} : 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,

then he (Br̥haspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ते br, अस्ते(ति) fkr², अस्ते m¹.—युमतीं m¹, क्कमतिं b, युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, देवीं fkr.—च सः hm¹rp, तु सः bfr.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatiṃ vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfr.—अग्निं च hdr, अग्निं तु bfr.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfr.—प्रकाशनेनेषां Am¹bfr², प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a Sarvānukīramāṇī: *ṛtvikstutir vā*; the option, according to Śaṅgurusīṅya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukīramāṇī states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākāṭāyana^a considers a narrative hymn: Yāska^b (thinks) that it is addressed to the Mallet (*drughana*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु Am¹, इतिहासं प्र ति सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं प्रेति सूक्तं i², सेतिहासं प्रेति सूक्तं r⁷.—याक्तो द्रौघणम् hdm¹, याक्तेन्द्रौ घनम् (!) r, °घणम् r⁴r⁶, वाक्चो द्रौघणम् b, वाक्चो द्रौघणम् f, वाक्चो द्रौघणम् k¹² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughano drunayo ghaṇas: tatītihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyasva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a.

आजावनेन hm¹r, आजावने तु fkr⁴, आजीवनं तु r⁷.—भार्म्यश्च SNir., भार्म्याश्च hdm¹, भार्म्याश्च i, भार्म्याश्च f, भार्म्याश्च kr², भार्म्याश्च b, भार्म्याश्च r⁷.—वृषभं r¹r⁴b fkr²Nir., ऋषभं hdm¹r (cp. ऋषभेण S).—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एवं fk, युक्ता चेंद्रं m¹, युक्ता चेंद्रं hd.

^a Cp. Nirukta ix. 23: *mudgalo bhārmyasva ṛṣir vṛsubhaṇi ca drughanam ca yuktva saṅgrāme vyavahṛtya ājīm jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇī and Śaṅguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuḥ*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīṣām*: 12)^a the goddess Apvā is praised.

युध्यन् r, युध्य b, यद्य f, यदा k, यस्य m¹.—जयं kr, जय f, जयत् b.—ऐन्द्रोऽप्रतिरथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं bfk.—अघादेवो r, अघा देवो त्व hdm¹, अपा देव्य b, अपा देव्य f, अपा दिव्य k, (उपात्वा) अप्वादेवो S.—i³^a is found in B and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Śaṅguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^c, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी बार्हस्पत्या bm^1r (=S), चतुर्थी बार्हस्पत्या fk .—आबलप्रसहामिति r , नाकु-
लेत्यसहामिति b , नाकुलेत्यसहामिति f , नाकुले प्रसहामि च m^1 .— 14^{ab} is found in B and
 m^1 only.—दृचे तु मरुतः h_1^3 दृचेति मरुतः m^1 , दृचेति मारुतः d , दृचे च मरुतः r ,
दृचसु मारुतः fkr^2 , द्वाचसु मारुतः b .—प्रेति ब्रह्मेति hdm^1 , प्रेति शर्वेति r , प्रीतिलेद्री
वै b , प्रीतिलेद्री वै fk .—ब्रह्म यत्परम् bf , ब्रह्म वै परम् k , परमं तु यत् hm^1r .

* That 14^{ab} is original is indicated by the recurrence of the words *caturthī bārhas-*
patyā in the *Sarvānukramanī* ^b This is the khila of ten stanzas by Nakula which

immediately precedes RV. x. 104. It is thus described in the *Anukramanī* of the Kashmir
collection: *brahma; daśa; vāmadevya nakulas; saurī, gharmastutir, bārhaspatyā, sāvitrī*
(*aṣṭir*): *gharmaparā etās; sauryas cāndramasasyaś ca śrṣṭā, jagatyah*. The first stanza:
brahma jajñānam prathamam purastāt is quoted in AB. i. 19 and elsewhere (see Aufrecht's
ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14ⁿ.
There can be little doubt that the *pratīka mahān* is the original of the corruptions in
the MSS.

* By this couplet must be meant the last stanza of RV. x. 103, and the
first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately
follows. RV. x. 103. 13 is described in the *Sarvānukramanī* as *antyā[aindri] mārutī vā*.
The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is
specified (*anirukta*)^a, one stanza (1) adores the Sun, that which
(begins) 'Unto' (*abhi*: 4)^b, Savitr, while the (first) four are
closely connected with the Caldron (*gharma-parāḥ*)^c.

तवानिरुक्तसूक्तादावृगेका hm^1r , तवानिरुक्तवैश्वदेत्युचेका b , तवानिरुक्तवैश्वदेत्युचेका
 f .—घर्मपराश्च^a r , घर्मपराश्च^a fkr^2r^3 , घर्म परा च m^1 , घर्म पराश्च^a hdb .—अभीति या
 $hdrb$, अभीतयः fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

* In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=
AV. iv. 1, 1. The second stanza (*īyaṃ vai pitre*) is described in the *Anukramanī* of the
khila collection as *gharmastutiḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* =
TS. ii. 3. 14⁶) has already been stated to be addressed to Bṛhaspati and is so described
in the khila *Anukramanī*.

^b This stanza (*abhi iyaṃ devaṃ savitāram*) = AV. vii. 14. 1;
VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the *aṣṭī* metre and is referred to in SB. xiii. v. 1¹¹
as an *atichandas* verse.

^c This agrees with the statement of the *Anukramanī*
(*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāmsa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together^a.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka^b praised Indra.

सूर्यशेषस्य hm¹r, शेषस्य bfk.—सूर्याचक्ष्मसौ सह hm¹r, सूर्याचक्ष्मसौ सुतिः bfk.

^a With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *Rgvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

^b On Aṣṭaka cp. Śaṅgurusīṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, 'Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)^b.

कौत्सः hm¹r, चौत्सः fk, कौत्सं b.—कदा वसोः hm¹r, कदा वसोत् bfk.—सुमि-
षशिव नाम स्याद् hdm¹r¹r⁴r⁶, सुमिष इति नामास्य bfk.—इतरत्पदम् bfk, *रं पदम्
hdm¹r (cp. ii. 73).

^a As to Durmitra cp. Śaṅgurusīṣya on RV. x. 105, and Oertel, The Jaiminīya version of the Dīrghajihvī Legend, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229.

^b Cp. Sarvānukramaṇī: *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmsa Kāśyapa^a, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काश्चित् hdm¹r, प्रजां वै स bf, प्र वै स k.

^a It is somewhat strange that Yāska in Nirukta xii. 40, on RV. x. 106, should have the identical words, *bhūtāmsaḥ kāśyapa āśvinam*, which are used in the Sarvānukramaṇī to describe that hymn. This looks as if some sort of Anukramaṇī had already existed in Yāska's time.

19. His wife said to Bhūtāmsa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इक्षसि hdm¹fk, इक्षमि b, इक्षसि r.—इन्द्रश्च सुहि hdm¹b, इन्द्रश्च हि r, इन्द्रश्च सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययुसु hdr, °यंसु bf.—सर्वाणि इन्द्रानि hdm¹r, इन्द्रानि सर्वाणि bfk.—तान्यवेक्ष्याथ तच्चक्रे hm¹r, आतान्यवेक्ष्य संचक्रे fkr², आतान्यवेक्ष्य संचक्रे b.—The end of the *varga* is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse^a (*pada*).

भावाद् hm¹rfk, भाव्यद् b.—न ह्य° hm¹rb, न त्व° fk.—प्रागख्याद् f, प्रागख्ये k, प्राग्यत्वा b, प्रायेयाच hm¹r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm¹r.

^a Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvīr abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm¹r, अमितुष्टाव bfk.—प्राजापत्याच hm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)^a.

दक्षिणाणां च hm¹r, दक्षिणानां हि bfk

^a That is, in RV. x. 107. 8–11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣiṇāṃ taddātṛṇ vāstant* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm¹r, मिन्धुपारनिवासिनः bfr².—अगूहंस fkr, अगूहंस b, निगूहंस hdm¹, निगूहंस r¹r⁴.⁶

^a Cp. Sarvānukramaṇī: *paṇibhīr asurair nigūlha gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापञ्चद् fkm¹r, तथा पञ्च b, तथा पञ्चद् hd.—दूतेऽथ hdm¹r³fkr², दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm¹.

^a Cp. Sarvānukramaṇī: *anveṣṭuṇ saramāṃ devaṣuṇim indreṇa prahitām*.

6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas^a, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यथायुवामिखां m¹fr, किमित्यथामिखां hd, किमन्यथायुवामिखा b.—पण्यो ऽसुराः hm¹r, पण्यः सह bfk.

^a Cp. Sarvānukramaṇī: *ayugbhiḥ paṇayo mitriyantaḥ procuḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथाब्रवीत्तान् hdm¹, °तां r, तानब्रवीत् b, सानब्रवीत् fkr.—दूतीञ्ची विचराम्यहम् hm¹r, दूतीञ्चस्व चराम्यहम् bf (cp. RV. x. 108. 2: इन्द्रस्व दूतिर् . . चरामि).—ब्रजं चा° hdm¹fk, ब्रजाश्चा° r.—न्विष्यन्ती hm¹r, न्विष्यन्ती bfk.—गाक्षेवेन्द्रस्व पृक्तः f, गाक्षेवेन्द्रस्व पृक्ति k, गाक्ष तेन्द्रस्व पृक्तः b, ऐन्द्रोगाक्षेव पृक्ताः hdm¹, ऐन्द्रोगाक्षेव पृक्ति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart^a, Saramā; be our sister here^b.

दूतीं ताम् hdm¹r, तां दूतीम् bfk.

^a With the words *mā gās tvam*, cp. iv. 73: *mā gpagās tvam*. ^b Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28^{cd} and 29^a is based on RV. x. 108. 9 · *svasāraṃ tōā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, नवां b, गनवां fk.—माहिता ह m¹, मोहिता ह fk, मोहिताहे b.—29^{ab} is found in bfm¹, not hdr.—सूक्तस्यास्यान्वया चर्वा b, सूक्तस्यास्या चर्वा fk, सूक्तस्य चान्वया चर्वा hm¹r, सूक्तस्यान्वयार्था r¹r⁴r⁶.—युग्मामिस्त्विव hm¹r, °मिस्त्विव bf, °मिस्त्विव k.

^a Cp. Sarvānukramaṇī · *sā tām yugmāntyābhīr . . pratyūcasṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिबेयं hm¹r¹bf, पिबामि r¹r⁴r⁶.—तु पयस् hm¹r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ६ in b, by १६ in fk, not at all in hdm¹.

^a Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense='which you have hidden over there.'

7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः hm¹r¹b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं bm¹, पयः hdr³, वरं r, परं bfk.—संवन्नं hdm¹b, °मं वचनं fk.—ततः hm¹r, च यत् bfk.—32^{ab} is repeated in b—°विस्ताराम् hm¹r, विस्तीर्णाम् bfk.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्वचम् hdb, च दुर्वचम् r—*द्वय hm¹r, *द्वोऽय bfk.

* That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

चासुरस्य hdm¹r, चासुरस्य bfk.—तु Am¹, हि B.—कुक्षः b, कुक्ष hdm¹r, कुक्ष fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds^a (Indra) on his car, by the track which followed her steps^b,

सा मयोदिषा hm¹r, च मयादिषा fk, भावयादिषा b.—पदानुसारिपक्षत्वा hdm¹, पयससास्य तद्गान्धा fkb, पयससास्य पक्षत्वा r.—इरिवाहनः hm¹r, सुखमजसा fk, सुखमजसा b.—The end of the *varga* is here marked by ७ in b, not in hdm¹fk.

^a Or, according to B, 'easily and quickly.'

^b Or, according to B, 'by her vomiting of the milk,' which made a track.

8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

वधान च पयिन् hm¹rb, वधान पाणीसांस् fkb.—गाय ताः hdx, तास्य माः bfb.—
*देवं तु hm¹r, *देवं स्वात् br², *देवं स्वा fkb.—जामदग्न्यस्यामित्रः hdx, जज्ञवाया सुह-
र्जगौ m¹bfbkr² (सुहर्जो r²).

^a This is the reading of B; cp. Āraṇukramanī: *te 'vadan itī sūktasya brahmajāyā juhūr muniḥ*. A's reading of the last pāda (37^{ab} being here omitted) means: '(then come) also the Āpī stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37^{ab}.

B 37, 38. After it follows the Āpī hymn of Jamadagni, 'Kindled to-day' (*samidhho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think^a that here are praised

37. आमदधि^१ b, यामदधि fkr², आमदधि: m¹.—०जो बाग्नी० m¹, ०जो बाग्नी० b, ०जो ज्यो प्री० f, ०जाज्योप्रिय० kr².—37^{a b} is found in b fkr²m¹, not in hdr.—युगपद् द्वि व्रजन्तं तं hm¹r, व्रजन्तं युगपत्सर्वे fkr², व्रजन्तं युगपत्सर्वे b.—वेरूपा ऋषयस्त्रिभिः hdm¹, वेरूपा ऋषयस्त्रयः r, वेरूपास्तं त्रिभिः परैः fkr².

38. मनीषिणः b fkr², जिगीषिणं hdm¹r.—सुतान् hdr, सुतं b, सुतं fk.

^a This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citrah*: x. 115) which is addressed to Agni.

अगादधिर् hm¹r, ददर्शधिर् bfk.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नायेयम् fk, राक्षोघ्नायेयम् b, राक्षोघ्नायेयम् hm¹r (आयेयं राक्षोघ्नम् S), आयेयं तु परं ततः r¹r⁴r⁶.—लावम् s, लावम् bfk, लावम् hd, तावद् r.—आप्याः r, आप्या hdm¹, आप्या f, दाया k, आव b.—षड्यां m¹bfkr, षड्या h.—निपातिताः hm¹r, च संसृता b, च संसृतः fkr².—The end of the *varga* is here marked by ८ in bfk, not in m¹.

^a 40^c is quoted by Śaṅgurusīśya on RV. x. 119; cp. Āraṇukramanī x. 53^d also quoted by Śaṅgurusīśya, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṁ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संखवः hm¹r³bfkr², संसृतिः r.—वरुणैर्वाग्निसोमानाम् hm¹r bfk, सोमापिवरुणानां तु r¹r⁴r⁶.—इमं न hm¹r, त्विमं तु fk, त्विमं तु b.

^a Cp. Sarvānukramanī: *agni-varuṇa-somānām ... atndry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc}).

चतस्रस्त्वच hm¹r, चतस्र इति bfk.—सोमस्तु hm¹r, सोमस्य fk, सौम्यस्य b.—षष्ठा च hm¹r, षष्ठां तु bfk.—नवम्या hm¹r³, नवम्यां bfk^r², नवम्याम् r.

* According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (aham: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m¹br, तिस्र fk, तच्च hdr³.—ऐक्षमेवोत्तमं पदम् hdm¹, इक्षमेवोत्तमं पदम् r, इक्षमेवोत्तमो अगौ bfk^r³ (r² ?).

* The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭā yathānīpātām*. ^b According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)^a. The following hymn is to Rātrī (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)^b is a benediction. But that which follows,

रात्र्याः hm¹r, रात्रं bfk.—वेद्युतं hdr, वेद्युतं b, वेद्युते fk.—आशीर्वादः bfk, आशीर्वादः hm¹r.—यत् hm¹bfk^r², तत् r.

* According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. ^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmin devavītaye*. The second consists of four stanzas, beginning *ā rātrī pāthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyūte*, referred to above. Next follows a long khila of forty stanzas, beginning *yāṃ kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇī with the words: *yāṃ: catvāriṃśat, pratyāḥ-kṛtyā-nāśanam, āśiḥ; pañktyantam*. It is mentioned by its pratika *yāṃ kalpayanti* in R̥gvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. '(The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नति k — छत्या^o m¹r, छत्या hd, छत्या bfk. — नाशनमात्मनः hdm¹r, दैवतमुच्यते bfk. — नासद्यत् hdr, नासेद्यत् f, नासद्य b, नेति यत् r¹r⁴r⁶, नाशेद्यत् k. — The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parīṣista 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratiharaṇāni*. ^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyam. daśa; dākṣāyanāḥ . . . hiraṇyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufiecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note ¹. This khila is also mentioned in the R̥gvidhāna iv. 9. 1: *āyusyam āyurvarcasyam sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. ^c The expression used in the khila Anukramanī, *hiraṇyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next^a, 'The sacrifice which' (*yo yajñah*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सृते hdm¹r, च या bfk².

^a Cp. R̥gvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

भूमिश्च hm¹r, पूषा च bfk². — अश्विनौ चोत्तरे ततः Am¹, अश्विना उत्तरेण तु bfk².

48. 'Forth, well' (*pro su*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minṭmasi*: x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

प्रो वीन्द्रे hbf, प्रो वीन्द्रं m¹r. — °देव्युक् तु hm¹r, °देव्युक्सात् b, °देव्युक्सात् fk. —
बुस्थानः m¹, बुस्थान hdbf, °स्थाने kr.

^a The Sarvānukramaṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim* : x. 136) is addressed to the Hairy Ones^a; in that which follows, 'And, O Gods' (*uta devāḥ* : x. 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केशमिं r, केशमिं hd, केशमिं b, केशमं f. — केशिनं bfk, केशिनः hdm¹r (केशिनं S). — उत bf, उद k, ह्युत hdr, युत m¹. — देवानामश्चाद्या स्वाद् A, ऋगाद्या तश्च देवानां B. — वातदेवसृचः परः B, वायव्यसृच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

^a The reading *keśinaḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramaṇī has *kaiśīnam* and Sūyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśīnam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).

^b The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām* : x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

°देव्युक् तु hdr, °देव्युक् m¹, °देव्युक् स्वाच् b, °देव्युक्सा (स्वेषः) f. — °देवतः hm¹b, °देवतः r, °देवत fk. — परः hm¹r, स्मृतः br², स्तः fk. — स्वादेतद् hr³m¹, स्वादे तद् r, सूक्तं स्वाद् bf. — विश्वमेषज्यं hdbf, विमेषज्यं fk, वैश्वमेषज्यं m¹. — रपसो वा विनाशनम् hm¹r, रपसश्चापनोदनम् bfk². — The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm¹.

11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)^a, is addressed to Lākṣā^b. The next hymn, 'Of thee' (*tava* : x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmih* : x. 139) the first triplet (1-3) is addressed to Savitr.

लाक्षं bfk, लाक्षा hdm¹r.—त्वस्मिन् hm¹r, त्वस्य b, त्वस्या fk.

* This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yāṃ kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. ^b Lākṣā has been mentioned twice before, i. 129 and ii. 84. The reading *lāksam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4-6): he is spoken of incidentally either as Indra or Sūrya^b.

. परोक्षसु hm¹r, परोक्षं तु bkr².—वेष hm¹r, वेव b, वैव fkr².

* That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne aha*: x. 141)^b,

प्रकीर्तिताः bkr, तु कीर्तिताः m¹.—तवे त्वये bkr, तवत्वये m¹.—यत्परम् m¹f, तत्परम् b, यत्पराम् kr.—This śloka is found in B and m¹ only.

* That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a); but this is the only position in which it might be genuine. ^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vaiśva-*

devam ca, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally^b.

च अयम् m¹r, चायम् hd, वायम् b, (विश्वदे)वायं fk.—तु वृचाः m¹r, तु ब्रुचाः r³, उब्रुचाः hd, तु यत्ब्रुचाः b, तु यत्ब्रुचाः f (वृचाः S).—अयिम् r, यिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

* If 53^{cd} is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *raiśtadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. ^b That is, each with a couplet. Cp. Sarvānukramaṇī: *ayam: aṣṭau; dvyrāḥ śāṅgāḥ . . . āgneyam*; and see Śaḍguruśiṣya's explanation of *dvyrā* as 'seer of two stanzas.'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khaṇāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm¹r, अतः परम् bfk.—यत्स्वयम् bm¹r, यत्स्वयम् hdfk.

56. they declare to be an esoteric (*upanīṣada*) evolutionary (*bhāva-vṛtta*)^a hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāthā*^b with its extended leaves^c.

सूक्तं hm¹r, षट् f^k, षट् b —प्रचक्षते hm¹r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m¹, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठां तु fkr².—महौषधिम् bkr², महौषधिं f, महौषधीम् m¹.—56^{cd} is found in B and m¹ only.

^a Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramaṇī has no reference to this, but speaks of the hymn as *upanīṣat* (Śaḍguruśiṣya: *upanīṣat-saṁjñam*). ^b As the name of a plant the word *pāthā* seems hitherto

to have been noted by the lexicographers only. But the R̥gvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭhā*, which also occurs in AV ii. 27. 4; and this was perhaps the original form here. ^c The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a.

'O Aranyānī' (*aranyānī*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी f^k, पतिसंवन्नी r², पतिं संवन्नी m¹.—खन्धान्याः b, खन्धान्याः f^k, खं पाप्माः r², खं यान्या m¹.—सपत्न्यपनोदिका m¹b, सपत्न्यपनोदिकाम् fr², सपत्न्यपनोदिकाम् k.—अकुत्तरे b, अकुत्तरे d, तकुत्तरे m¹r, सुकुत्तरे bfk.

^a The Sarvānukramaṇī has *sapatnībādhanam*, with which expression cp. R̥gvidhāna iv. 12. 3: *sapatnīm bādhatē tena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*śamiddhaś cit sam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)^a.

मेधासूक्तमतः परम् b f k r, मेधां मेधोत्तरं तु यत् h d m¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *R̥gvidhāna*, iv 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आयेयमासुरित्यस्माच् h d m¹ r, आयैयं त्वासुरेखिते k, आयै त्वासुरेखिते^o b f.—*हास* MSS. and r.—प्रचक्षते h m¹ r, वदन्ति तु b f k r².—59^d=56^b.—The end of the *varga* is here marked by १२ in b f k, not in h d m¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūs : sapta; ātharvaṇas subheṣajāḥ; āgneyaṇ; prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, saṃkṛtir, abhikṛtir, utkṛtayaḥ* [*utkṛtiḥ*]. The RV. *Prātiśākhya* remarks (xvi 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvaṭa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-vatāḥ*) and the *Anukramaṇī* (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally;

तच्च hm¹r, चच fk, वव b.—इति वृचे hdr, इति तु वृचे m¹, इति त्वृचे bfk.—Before 60, bfk m¹r insert the following śloka:

शौनको वैश्वदेवं तु मन्यते शाकटायनः ।

सृक्तेऽस्मिन्देवतास्त्रि एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53^{a b}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{a b} in several, if not all, the B MSS. With the first line cp. viii. 11^{a d}.

^a The Sarvānukramaṇī has the same expression, *alakṣmīghnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanātham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रस्यैव hdm¹r, इन्द्रं स्यैव bfk.—चापिम hdr, स्वपिम bfk².

62. Indra^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character^b.

प्राधान्यतस्त्वच hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह सुतः hm¹r, च संसृतः bfk.—महश्चिख hdbk, महश्चिख r.

^a The Sarvānukramaṇī simply describes x. 157 as *vaiśvadevam* without any reference to Indra. ^b This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m¹, सौर्यं स्वाद् b, सौर्यं स्वा fk.—यत्वेतद् m¹r, यत्वेतद् hfb, यत्वेतद् k.—स्वागुणांस् m¹r, स्वां गु° hd, स्वगुणां bfk.—तच्च hfb, त्वच r.—च शंसति hm¹bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm¹.

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tīvrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's^a is spoken of as destroying 'royal consumption' (*rāja-yakṣma*)^b.

भेषजं hm¹r, भेषजं fk, omitted in b—राजयक्ष्महणं m¹, °हणं hdbfkr.

^a The seer of this hymn is stated by the Āiṣānukramanī and the Sarvānukramanī to be Prājāpatya Yaksmanāśana. ^b The hymn is described in the Sarvānukramanī as rājayakṣmaghnam.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

लिङ्गोक्तदेवतम् hm¹rbs, °देवतम् fk.—राजोघ्नाभियमित्युक्तं f, राजोघ्नाभियमित्युक्तं b, राजोघ्नाभियमित्युक्तं hm¹i³r²k (cp. v.r. on viii. 40), गर्भसंस्त्रवसंयुक्तं r.—यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v.r. on viii. 63).—°ह्यणेति तु hm¹r, °ह्यणेति च bk, °ह्येति च f.

^a 65^{ab} is quoted by Śaḍgurusīṣya on RV. x. 161. ^b Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyati*)^a is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab} = v. 87^{ad}.—चैतद् m¹, चैनं b, चैवं fk.—वेन्यं तु वेनसात् पश्यत् hdr, भाववृत्तं परं चैतद् Bm¹ (चैतद् m¹, चैवं kr², चैनं b).

^a This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramanī: *venas: t̥cam; veno; bhāvavṛttaṃ tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the Sarvānukramanī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

पिरेव च bfk, पिरेव तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीप्ततपाः r¹r⁴r⁶, दीर्घ-तमाः hd, °तमा fk.

^a There is no mention of Indra and Agni here in the Sarvānukramanī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁶, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—°पिधाने bfr¹, °पेधाने hd, °मिधाने m¹.—स तम् m¹r, शतम् bfr¹², सुतम् hdr³.—कपोतं सुतवानृषिः bfr, कपोतो नैर्ऋतस्तदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k.

^a Cp. the words of RV x. 165. 3. *āstryāṇ padāṇ kṛṇute agnidhāne*.

15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation^a. '(Make) me a bull' (*rṣabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

^a Cp. Sarvānukramaṇī: *pṛāyaścittam idam*, adding *vaiśvadevaṇ*, of which nothing is said here. ^b This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṇ bhuvanaṇ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1-6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mānavaḥ (mānasaḥ?) śiva-saṅkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)^a saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati^b, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfr, cp. critical note on 69.

^a Cp. Ārṣānukramaṇī x. 86: *viśvāmitrajamadagnī* (= Sarvānukramaṇī) *rṣir* [*rṣi*] *gāthīnabhārgavau*. ^b 70^o has one syllable too many; cp. 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)^a. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father^b.

तच्च hbfk, तच्च m¹r.—तृतीयायामुचि सुताः hm¹r, तृतीयामिचि सुता b, तृतीया-
मिति संसुतः fk.—परेणास्तौद् hm¹r, परेणौस्तौद् bfk.—अनिलः b, अनिलं hdm¹rfk.

^a Sarvānukramaṇī: *trītiyā liṅgoktadevatā*, cp. Śaḍguruśiṣya. ^b Cp. Ārṣānu-
kramaṇī x. 87: *vātāyano munih sūktarṇ vātasyety anilo jagau*.

72. The seer Śabara^a saw the hymn which (begins) 'Refreshing' (*mayobhūh*: x. 169). Now various kinds of milch kine are there praised^b.

यत्सूक्तम् hm¹r, तत्सूक्तम् bfk.—कंबरो ऋषिः r, कंबरो ऋषिः hdm¹, कंबरो र¹r⁴r⁶,
खमरा ऋषिः fk, खमरा रिषिः b.—तच्च तु hm¹r, तच्च च bfk.—72^o=v. 92^o.

^a The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.
^b The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king^a who has been anointed^b.

आ याही^o b, आ याहि^o fk, त्वा याही^o m¹r, न्वा याहि^o h, चा याहि^o d.—ऋ
सुतिः hd, ऋसुतिः m¹r, ऋसुतवः b, (ऋ)संसुतवः fk.—राज्ञेऽभिषिक्ताय hm¹r², राज्ञो
ऽभिषिक्तस्य bfk².—चाशुमन्त्रणे hm¹r, चाभिमन्त्रणे bfk, अभिमन्त्रणे ṣ.—The end of
the *varga* is here marked by १५ in hbfk, not in m¹d.

^a The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ*; cp. Rgvidhāna
iv. 22. 4. ^b 73^o is quoted by Śaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175–181.

74. Ārbudī^a saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavāḥ*: x. 176. 1) is addressed to the Rbhus.

आव्यां hd, आव्या bfk, आव्या r.—वुदिः hm¹fr, वुदिः b, वुदः k, वुदः r².—
यत्ततः hm¹bfkr, यततः r¹r⁴r⁶.—ऋब्यक् प्र hm¹r, ऋबवा प्र fk, ऋब्यण b.

^a Cp. Sarvānukramaṇī: *pra vaḥ . . ārbudir grāṇṇo 'staut*.

75. Now the seer Patan̄ga sang the hymn which follows, 'The Bird' (*patan̄gam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*^a).

पतंगसु hdb, पतंसु m¹, ---- fk.—तथापरे hm¹r, अथापरे b, अयापरे fk.

^a The Sarvānukramanī uses the same word to describe this hymn; cp. R̥gvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart^a the speech which is well known (*viditām*)^b.

मायाभिदे m¹fkr, मायाभिद° b.—सुतेत्याह m¹, सूतेत्याह b fkr.—देवी बिभर्ति m¹, देवी बिभर्ति b, देवी बिभर्ति f, भ्रमति kr.—या m¹bf, पा kr.—वाचं विदितां सतीम् m¹b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m¹ only.

^a Cp. the words of RV. x. 177. 2: *patan̄go vācam manasā bibharti . . . dyotamānām*.

^b This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turīyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*)^a. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्यम् पु तार्क्ष्यदेवत्वं m¹fkr² (ताक्ष° kr²), त्यम् पु तार्क्ष्यदेवत्वं b, त्यमूष्विति तु सौपर्यं hdb. The reading of the B MSS. is favoured by the Sarvānukramanī, which describes the hymn as तार्क्ष्यम्.—उदेद्रे hd, उदेद्रे m¹, उदेद्रे f, उदितेद्रे b, उदेद्रे r.—वैश्वदेवं तु hdm¹r, वैश्वदेवं स्यात् bfk.—चेति च hm¹r, चेति तु b, no particle in fk.

^a Cp. R̥gvidhāna iv. 23. 2: *tyam ū śv iti svastyayanam*.

78. In it the first three seers^a have declared their own power: how the Rathamtara chant (*stotra*) and how the Br̥hat chant,

चक्षुस् hm¹r, चक्षुस् b, चक्षुस् fk.—तथाया hrb, तथाया fk.—अथयस्त्रयः hdb, अथयस्तुतः fk, अथयस्त्रयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm¹.

^a That is, Dhātṛ, Savitr, Visnu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasistha, Bharadvāja) derived the Rathamtara, the Bṛhat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr^a is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ* : x. 182) Bṛhaspati is praised.

संभूतो hd, संभूतः m¹, संभृतो b¹, संभृता (घर्माः) fk. —चोपलक्ष्यते hrbfk, चाप-
लक्ष्यते m¹, (वादस्यै) वाच दृश्यते r¹r⁴r⁶.—Instead of 79^{cd}, given in the text according to
the reading of hdr, m¹bfr² have substituted a line which has already occurred twice
before in B MSS.:

सूक्तेऽस्मिन् देवतास्मिन् एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

असौत्परेण सूक्तेन तपुर्मूर्धा बृहस्यतिम् ।

^a Cp. RV. x. 181. 3 : ā sūryād abharan gharmam etc.

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyam tvā* : x. 183)^b,

यजमानस्य hm¹r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः hm¹r, केचिदेव वदन्ति
ताः b.—80^{ab} is omitted in fkr².

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn : *athā karad yajamānāya śaṃ yoh*. ^b 80^{cd} = Ārsānukramanī x. 95^{cd}, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*liṅga*) : that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—लिङ्गैरेवाच लक्षिताः bf, लिङ्गैरेवार्थलक्षिताः kr², लिङ्गैरेवाच
देवताः hdr.—प्रथमा हि वदत्यथ hm¹r, प्रथमायामृचि सुताः b, प्रथमायामृचि स्मृताः
f.—This śloka is omitted in r¹r⁴r⁶.

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramanī : *anvṛcam yajamanapatnihotṛāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods^a.

*सर्वं त्वयि: hdm¹r³, *सर्वस्तु त्वयि: r, *सर्वत्वयि: bfk.—सूक्तं तु hm¹r, यत्सूक्तं bfk.—प्रवचते hm¹r, तदुच्यते bfk.

^a The Sarvānukramaṇī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring^a. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)^b. It is stated to be optionally (applicable: *vā*)^c with a view to offspring.

खदार° hm¹r, खदरि bfk.—परं hm¹rb, परे kr².—नेजमेषेति hm¹i³kr², मर्जमेषेति b, नेजमेषं हि r.—गर्भार्थं वा तदुच्यते hdm¹r¹i⁴r⁶, गर्भार्थं तावदुच्यते r, गर्भाशीरेव वोच्यते b, गर्भाशीरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83^{ab} in f, not at all in hdm¹. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

^a Cp. Sarvānukramaṇī: *garbhārthāsiḥ*. ^b This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and thus, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV. x. 170. ^c I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Grhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenaler, pp. 35-37. This khila is also mentioned in Rgvidhāna iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c:

असौ bm¹, असी r, these two and the following three syllables (मि पुत्र°) omitted in fk.—पुत्रकामाया m¹r, पुत्रकामाय b, कामाय fk.—सवागर्धेन fkr¹r⁴r⁶, सवा: गर्धेन b, अवमर्धेन m¹, अर्धार्धे च r—यत्कृतम् fkm¹r¹r⁴r⁶, यत्कृतमम् b, तत्कृतम् r.—आशिवो योगमेतं हि all MSS. and r.—अश्वी m¹, वाश्वी r, वश्वो b, वश्वो f, वश्वो k, वश्वो r².—

गोर्येन m¹r¹r⁴r⁶, गी वेनु fk, गीर्वेनु r², गी वेनु b.—मन्यते all MSS. and r.—m¹ is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr²r¹r⁴r⁶) have them between 130 and 131, where they are absolutely out of place. I omit them altogether.

^a The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' ^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejamesa) the letter *e*^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhē*)^b the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakarāṇa*) in (the sense of) *au* (*āv-i*)^c.

*कम्यार्थे m¹kr, *काम्यार्थे b—नास्मि m¹rf, नास्ति k, नास्ति b.—माठरः r, मांवरः m¹bfbk.—आख्याते m¹bfbkr², आख्यात° r.—वाष्कला b, बाष्कुला r, बाष्कुलान f, वाष्कला k, वात्सव्या m¹.—आव्ययोरिति b, भस्नाव्ययोरिति f, भस्नाव्ययोरिति k, स्त्रीव्ययोरिति r, स्त्रीव्ययोरिति m¹.

^a That is, in Nejamesa instead of the regular Najamesa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. ^b This remark refers to the verb used in the second stanza: *gatheyam prthvi . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -e, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. ^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi trīṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं hm¹r, माहिच b, माहिच fk.—सूर्यवरुणमित्राणाम hdm¹r, पुरुषार्थमभि-
वेष्ट्व b, भूर्गामिभिर्वेष्टा° fk.—*तरेषु तु hm¹rk, *तरेषु च bf.—86^{b°} is omitted in r¹r⁴r⁶.

^a I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrānām*) has occurred twice before: iii. 108^a and v. 50^c. ^b 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*drṣṭa*) as also benedictory in the valediction of travellers^a (*yātām*).

देवाः m¹, देवा h b f k, वाता r.—वे अतम् h d m¹, विशुतम् b r, विशुतम् f k.—यातयपि b, यातमपि f, पातमपि m¹ k r.

^a The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the Rgvidhāna iv. 23. 3: *māhī triṇām avo 'stv iti svastyayane jayet*. Op. RV. viii. 83. 6: *kṣiyanto yānto adhvaṇā devā vṛdhāya hūmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta^a (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the Rg-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas^b.

वात आयेयमुत्तरम् h d m¹, आयेयं प्रापये परम् b f k r.—दाशतयीषु h d m¹ r, दास-तयीषु r², दावतयीषु b, दाशयीषु f.—तु h m¹ r f k, च b.—The end of the *varga* is marked at the end of the next śloka in b f, not at all in h d m¹ k. See note at the end of the preceding *varga*.

^a Op. above, 71. ^b Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

19. RV. x. 189, 190. The khila 'Samjñānam.

89. Whatever elsewhere is spoken of as addressed to Jātavedas^a is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it)^b.

इन्द्रायेयम् h d m¹ r³ b f k r², इन्द्र लायेयम् r.—खयं जगौ Am¹, जगौ खयम् B.

^a In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

^b Op. Sarvānukramaṇī: *sārparājñī; āmadatvatam sauryaṃ vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्मात्सा देवता तच्च hm¹r, तस्य स्याद्देवता सेव b, तस्य स्या देवता स्याव f.—सूर्यम् hm¹r^{fk}, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m¹r^bfk, चाचार्यः hd.—शाकटायनः hdm¹r³bk¹², रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāvavṛtta*)^a hymn (x. 190)^b

ददर्शाद्यधमर्षणः hm¹r, ददर्शाद्यधमर्षणः b, ददर्शाधमर्षणः f.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo*; *bhāvavṛttam*. ^b With reference to this hymn, h has on the margin the following lines:

आयेये अधमर्षणसूक्तके ॥

देवता भाववृत्तसु ऋषिर्षेवाधमर्षणः ।

छन्दस्त्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्माच्च m¹. यस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92^{cd}, 93^{ab} are wanting in r¹r⁴r⁶.

^a Cp. Ṛgvidhāna iv. 23. 5: *pavitrāṇāṃ pavitraṃ tu japed evāghamarṣaṇam*. ^b 92^{cd} and 93^{ab} appear with slight variations of reading in Ṛgvidhāna iv. 24. 2, being there introduced with the words *evaṃ tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)^a is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति fk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁶.—संज्ञानं ज्ञानसंस्त्वः hm¹r, संज्ञा ज्ञानसंस्त्वः b, संवज्ञानं संस्त्वः f.—The end of the *varga* is marked by १२ in hbfk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anīkavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*prādhvarāṇām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु h d, चतुर्थं यत्तु b, चतुर्थस (तेईस्वम) r¹r⁴r⁶.—चेत्वापिये एव ते h d m¹r, स्वाभिष्यावेते b, स्वाभिष्यावेते f.—सुते h d m¹f r b, सुता k, उमे तत्राभिदेवते r¹r⁴r⁶.

^a This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādarānam*. It is thus described in the Anukramanī: *nairhastyam; tṛcaṇi; nīhastyah (nirahastyu MS.); sapatnaghnaṇi senadarānam; ānuṣṭubham bṛhatīmadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarsana*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇām* as addressed to Agni. The order in which the Rgvidhāna mentions these four khilas is: (1) *aghamarsana*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, Rgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507.

^b This khila of seven stanzas, beginning *prādhvarāṇām pate vaso*, follows *nairhastyam* and is thus described in the Anukramanī: *pra; sapta; kasyapo jamadagnir; uttamā śuṇyur; ādyā āgneyī gāyatrī, dvitīyā upottamā āśīh pāhktam, tṛtīyā ghṣarastutis sūgnusṭup; caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tao bhayor ā vṛṣamahe, &c.*), and is at the same time the concluding stanza of the RV. according to the Bāskala recension; cp. Oldenberg, Prolegomena, p. 495. ^c *Agneyau* must be the right reading, as from the above statement of the khila Anukramanī and from that of the Sarvānukramanī on RV. x. 191: *ādyāgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञानि b, संज्ञानं h m¹r, संवज्ञानि f k.—अथाश्विनौ h m¹r, तथाश्विनौ b f k.—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशिषोऽभिवदन्ति ताः hm¹rbfk, स स्वाशीर्वाद उच्यते r¹r⁴r⁶.—96^{cd} and 97 are wanting in r¹r⁴r⁶.

* That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation^a.

संवननं f, शिवननं r², संवर्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in *Ārṣānukramaṇī* x. 99 and in the *Sarvānukramaṇī* is *Samvanana*.

* In *R̥gvidhāna* iv. 24. 4, 5 *saṃ-sam* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The *Mahānāmnī* stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years^a.

महानाम्न्य चचो hdr, माहानाम्न्यं चचा f, महानाम्न्य रिवां b.—गुह्यास् m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्यैव यो वदेत् hm¹r, ऐन्द्रास्तस्य वेद b, (ता) देन्द्रास्तस्य यो वेद f.—सो ह्रीं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, Śaḍgurusīṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहब्राह्मं.—स राध्यते hdm¹r, स्वरध्यते r¹r⁴r⁶, स्वरध्यासौ b, स्वरध्यासे f, स्वरध्यासे kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

* Cp. *Bhāgavadgītā* viii. 17: *sahasrayugaparyantam ahar yad brahmano viduḥ*, which appears in *Nirukta* xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in *Manu* i. 73 in the somewhat modified form:

taḍ vai yugasahasrāntaṃ brāhmaṇaṃ puṇyam ahar viduḥ.

21. *Mahānāmnī* stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas^a. The deities which appear in praise^b therein, own the hymn (*sūktabhāṇ*)^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

II.

T t

तुषाधर्मं m¹b, विषाधर्मं f, विषाधर्मं kr².—सूक्तमाहत् fb, सूक्तमाहत् kr².—
तक्षिं m¹b, तक्षिं fr².—सुतो m¹, सुतो bfr².—कृषते याः सूक्तमात्रः m¹, कृषते यः
सूक्तमात्रा fkr², कृषते यः स सूक्तमात्र b. —प्रधानसूक्तम् bfr¹m¹, प्रधानसूक्तम् r².

* According to this RV. i. 99 would not be a *sūkta*. ^b Cp. iv. 143: *stutau yasyeha*
drśyate; see also vi. 16. ^c 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmni^a are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣtam*) in a Brāhmaṇa^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids^c, as one applies (*āha*) the designation of hymn to the Praiṣas^d.

ऐन्द्रोऽर्च्यो वा b, ऐन्द्रो ऋचो m¹f, ऐन्द्रो ऋचो kr². — विद्यात् m¹, विद्या bfr².—कृष्टं
m¹bfr². — ब्राह्मणो b, ब्राह्मण fkr², ब्रह्मणः m¹.—सूक्तवादो निवित्सु m¹b, सूक्तशब्दो
निवित्सु fkr².—प्रेषेष्वाहा fkr², प्रेषेष्वाह m¹, प्रेषेष्वाह b.

* Those stanzas (= At. Ār. iv) form the khala which follows *prādhvarāṇām* in the Kashmir collection. They begin *vidā mayha(vu)n vīdā gntum anuśaṃśīṣo dīśaḥ*, and are thus described in the Anukramanī; *vidā: dāśa: . . . aindrap pūrvamanam ānuṣṭubham*, &c. They are described in the Ṛgvidhana, iv. 25, as constituting the end of the Ṛg-veda Samhitā. Cp. Oldenberg, Prolegomena, p. 509 f. ^b Cp. AB. v. 7. 2: *indro vā etābhr mahān ātmānam nīraminīta, tasman mahānāmnyah*; cp. also KB. xxiii. 2. ^c That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7). ^d That is, the *praiṣikaṇ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)^b and are separated by pādas^c, as the Aitāsa (pralāpa)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

सूक्तकदेशा m¹fkr², सूक्तकदेशा b.—कुन्त्याः m¹, कुन्त्याः b, कुन्त्याः fkr².—निशाद्याः b,
निशाद्याः f, निशाद्याः k, निशाद्याः r², नितांताः m¹.—यथैतयो m¹, यथैतयो fkr², यथैतो
b.—देविनिपादिसंज्ञा fkr², देवतयादिसंज्ञा m¹, देवनीयादिसंज्ञा b.—कुन्तापि b, कुन्तापि
fk, कुन्तापि r², कुन्तापि m¹.—एकं हि सूक्तम् b, एकं सूक्तम् fkr², एकसूक्तम् m¹.

^a That is the Nivids in the Nivid-sūktas and the Praisas in the *praiṣikaṃ sūktam*.
^b The word *kuntāyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakam tṛṃśadṛcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitaśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *niśāstāh*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāh*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. ^d In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitaśa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitaśa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—स्वात्मजापते: hm¹r, त्वग्निदेवतम् bfr².—
 अग्नेयमेन्द्रं वैष्णवं hdr, ऐन्द्रं च वैष्णवं चैव b, विद्रं त्वा वैष्णवा चैव fk, विद्रं त्वा वैष्णवं
 चैव r².—पौष्णं चैव तु पञ्चमम् hdm¹, पौष्णं देवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b,
 पौष्णं चैवमनः परम् fr², पौष्मं चैवमनः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kausītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣṇa-daiṇvāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praisas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praisas.

प्रेषा धे च hdr, प्रेषा धे च b, प्रेषां धे च fk, प्रेषा एष m¹.—हविषु स्यात् hm¹r, हविर्यस्यात् b, हविर्यस्या fk.—देवताम् hdm¹, देवताम् bfk, देवतास् r.—च ते hbfr², च धे m¹, तु धे r.—The end of the *varga* is here marked by २१ in hbfr, not in m¹d. The fact that h marks the end of the previous *varga* after १८ and of the present one here, though the twenty-first *varga* would thus contain only two ślokaś, is an indication that ११-१०४ belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

सिद्धिश्च देवताः hdm¹rbfk, सिद्धीत्तदेवताः r¹r⁴r⁶.—निगदेन hdm¹r, निगदेषु bfr².—कल्याणुगा hm¹r, कल्याणया k, कल्याण f, कल्याण h.

^a See St. Petersburg Dictionary, sub voce. ^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhś, to Bṛhaspati the Bṛhatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिक् kr².

^a On this and the following ślokaś (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrī āgnīh, uṣṇihś savitā, anuṣṭubhaś somaś, bṛhatī ā bṛhaspatiś*. Cp. BD. vol. i, p. 153.

106. The Pañktīs and the Triṣṭubhś, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रा d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यासु hm¹r, यासु fk, यासु b.

^a According to the VS. Anukramaṇī the Pañktīs belong to Varuṇa and the Triṣṭubhś to Indra: *pañkter varuṇas triṣṭubhaś indraś*. ^b VS. Anukramaṇī: *jagatyā viśve devāś*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa^a. The Nicrīs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's^b:

खराजो br, खराजा fk, स राजो hdm¹.—इन्द्रस्य निवृतः hdm¹, निवृतः b, इन्द्रस्या-
तिधृतिः r, इन्द्रस्यतिधृतिः fk.—भूरिज hdm¹, भूरिज b fkr.—107^{cd} is omitted in r¹1⁴1⁶.

^a Cp. VS. Anukramaṇī: *virājo mitraḥ, svarājo varuṇaḥ*. ^b No statement, VS. Anuk.

A 108. or these two^a may belong (to the god) in whose sphere^b (they are), or they may (both) have Vāyu for their deity^c.

But all the Atichandas metres have Prajāpati for their deity^d.

प्रजापतिदेवताः hm¹r fk, प्रजापतिदेवताः b.—108^b = 122^d.—The end of the *varga* is here marked by २२ in bfk, not in hdm¹.

^a That is, *nicṛt* and *bhurij* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (108^{ab}) is found in A and m¹ only. It has this position in m¹, but comes after 107^{ab} in A. I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramaṇī: *atichandasāḥ prajāpatīḥ*.

23. Deities of metres, Vedas, Vāṇāḥkāra, Svāhāḥkṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā^a.

पौरुषो द्विपदा सर्वा h, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m¹r, द्विपदा
पौरुषं हन्दी b fkr².—ब्राह्म्य एक^o hm¹r, ब्राह्मी स्वेक^o b fkr².—109^{ab} is found in A and m¹ only.

^a Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the Rg-veda (*rc*) are sacred to Agni^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya^b.

समस्ता ऋच hm¹r, समस्त ऋच fk, समस्तसुच b.—अग्नेयो hm¹r, अग्नेया bfk.—
वैव hm¹r, स्वेव fk, स्वव b.—सामानि m¹fkr, नामानि hd, सामानि b.

^a Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ*. ^b Cp. *ibid.*: *sāmāni saūrāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)^a. (The Āgūr formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

रूपं hdm¹r, तपं b, चयं fk.—वाक्पूर्वं hm¹r, वा पूर्वं bīk.—°मिदेवतः hdb, °मिदेवताः f, °मिदेवतः m¹.

^a *Himkāra* is mentioned with *vasatkāra* in AB. iii. 23. 4. ^b The formula used at the beginning of the *yājyā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note. ^c Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

स्वधैव hm¹r, स्वधैव b, तथैव fkr².—तालव्यः hm¹rb, तालवाः f.—प्रथमः hm¹fr, प्रथम bkd.

^a Cp. below, 116.

^b Cp. below, 117. See VS. Prātiśākhya viii. 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*saṁśrīta*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Atisvāra*^e as formed by a protraction (*karṣaṇa*) of the low (tone).

°संश्रितः hdm¹r, °संश्रितः b, °संश्रितः fk.—°सो मन्त्र उच्यते hm¹br, °सोमैव --- च्यते fk.—मन्त्र कर्षणसंयुक्तम् hdr, मन्त्र कर्षणसंयुक्तम् m¹, मन्त्र कर्षणसंगम् b, मन्त्र कर्षणसं-सक्तम् fk.—अतिस्वारं hdb, अतिस्वरं f.—प्रशंसति hm¹r, तु तं विदुः B.—The end of the *varga* is here marked by २३ in m¹, after 115^{ab} in fk, also in b, but by ३३, not at all in hd.

^a Cp. below, 117.

^b Cp. below, 118.

^c Cp. below, 118.

^d Cp. below, 119.

^e This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vikarṣaṇa man-drasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ*: i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp. RV. i. 170. 2, कल्पस्व), संसकल्पस्व b, संप्रकल्पस्व hdm¹r.—
नः br²r⁵r⁷n, RV., नं f, न k, च hdm¹r.—इति त्वस्यां hm¹r⁶k, इति त्वस्यां b, इत्येतस्यां n.

^a *Marudbhīḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhīḥ kalpasva sādhyā*. ^b *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samaraṇe vadhiḥ*. ^c Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram*: i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)^a.

स्वरमित्यस्यां hm¹r⁶k, स्वरमित्यस्यां b, स्वरमत्प्रीत्या n.—बुधम् hm¹r, बुद्धम् b, कृद्धम् fkr²r⁵r⁷n.—प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165. *tān . . kayāśubhiyenāśamayatām*, and TMB. xxi. 14. 5: *agastyo . . tenāśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवर्णं brn, संवर्णं fk, संवर्णं Am¹.—The end of the *varga* is here marked by १० in hdf, by ११ in b, not at all in m¹k.

^a The second line (53^{ed}) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च B, च hm¹r.—विपातेन ऐक्ष्वर्यं r, निपातेनैक्ष्वर्यं hdm¹b⁶k, निपातेन ऐक्ष्वर्यं r⁵r⁷.—
महतः क्षुतान् m¹, महतः क्षुतान् hd, महतस्तु तान् r, महतः क्षुताः br²r⁵, महतः क्षुतिः k, महतः क्षुतीः f.—Before 54, b⁶fkr(r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹):

पूर्वया सांत्वयद्विहो^a ह्यगस्त्यं खेहकाम्यया ।

एवं संवर्णं कृत्वा प्रादात्तेभ्यः स तद्विः ॥

^a r, सांत्वयद्विहो f, सांत्वयद्विहो k, सांत्वयद्विहो b. ^b r, अगस्त्य खेह^a f, अगस्त्य खेय^a k, अगस्त्य खेह b. The correct form of the first line was probably पूर्वया सांत्वयद्विहोमगस्त्यः खेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{ed}

चाक्षुषः hdx, चाक्षुषः m¹, चक्षुष b, चक्षुष f, चक्षुष k.—सूर्यदेवतः hd, सूर्यदेवतः bfr.—117^{ab} is omitted in 1¹r⁴r⁶.—उच्यते hdm¹r, श्रीरसः b, श्रीजसः fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located^a in the position of the low (tone).

विकर्षेण तु bm¹r³, विकर्षेण तु hd, विकर्षेण तु fkr², कर्षणेनैव r¹r⁴r⁶ —युक्तोऽति-
स्वार्य m¹r, युक्तो निस्वार्य hd, स्वारो तिस्वार्य f, स्वारो तिस्वार्य b.—स मेधावरुणो hm¹fr,
स मेधावरुणो k, सा मेधावरुणो b.—मन्द्रस्नानसमाहितः r¹r⁴r⁶, मन्द्रस्नानसमानि षट्
hdm¹r³, मन्द्रस्नानि समानि षट् bfk.

^a *Samāhitaḥ* being used in much the same sense as *samāśritaḥ* in 117^d and 118^b.
The reading *samāni* *ṣaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three^a are the three Lords of the World^b.

सामस्वराणां hm¹rbfk, इति स्वराणां r¹r⁴r⁶.—एते देवा इहोदिताः hdm¹rbfk,
उक्ताः सामसु देवताः r¹r⁴r⁶.

^a That is, of the three tones of the Rg-veda.

^b That is, the three forms of Agni, spoken of in i. 7.3 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udghitha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवतो hdb, वाग्देवतो m¹fr.—यवापेयः hm¹r, यवापेयः b, यवापेयः f.—
प्रस्तावश्चैव hm¹r, प्रस्तावः सर्व b, प्रस्तावः सर्व f.—उक्तीथोपद्रवावेन्द्रो hd (°थोप° d),
उक्तीथोपद्रवावेन्द्रो r, उक्तीथोपद्रवावेन्द्रा m¹, उक्तीथोपद्रवा चन्द्रो b, उक्तीथोपद्रवाचन्द्रो
f.—वा वायुदेवते hdm¹r, वोभयदेवते b, वोभयदेवते fk. The feminine dual °देवते is perhaps
due to a mechanical repetition of the pāda स्नातां वा वायुदेवते occurring above, 167^d.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable^a Om (*praṇava*) at the beginning^b.

निधनं hm¹r, निधनं fk, निधन b.—कीर्तनात् hm¹r, कीर्तितम् b.—123^{ad} is omitted
in fk.—The end of the *varga* is here marked by २५ in b, not in hdm¹ (nor in fk as
123^{ad} is wanting).

* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note ³⁹; cp. Sāyaṇa on AB. iii. 23. 4: *hiṃkāradāyaḥ pañca sāmāṇsā vaiśvadevāvayavāḥ*.^b Cp. Sāyaṇa, l. c.: *udgātṛa pañhi-tavyaḥ sāmna ādau him ity evaṃ śabdo hiṃkārah*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

असमस्तानां hm¹r, अस्मस्तानां b.—124^{ab} is omitted in fk.—देवताविद्वेषित hm¹r, देवता तदुपेषित f, देवता तदुपेषित k, देवता तदुपेषित b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛigus, Soma, Sūrya, and Sūryā^b, Pathyā svasti, the Two Worlds for whom formulas are stated^c, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m¹r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वयो m¹r, अथर्वयो bk, अथर्वयो f, अथर्वी hd.—सोमसूर्याः hdm¹r fk, सोमसूर्या b, अंशोऽर्यमा r¹r⁴r⁶.—स्वस्ती br, स्वस्ति hdm¹fk.—चोत्तमन्त्रे hdm¹r, भोत्तमन्त्रे fk.—गुंगुर h d f k r, गुंगुर b.

* With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. ^b As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). ^c I take this dual to be added to Rodasī in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asuniti and Ilā^a, the Āptyas^b, Vidhātṛ, Anumatī^c, together with the Āṅgirases,—these should be (regarded as) deities for whom formulas are stated^d.

असुनीतिरिक्ता hdm¹, असुनीतिरिक्ता r, असुनीतिरिक्ता b, असुनीतिरिक्ता k, असुनीतिरिक्ता f.—वा स्वाद् hdm¹r³r², वा स्वाद् f, वा स्वा k, वा धीः r, वाप्या b.—०तानुमतिर्द्वया r, II. U u

•त्वनुमतिद्वया hd, •तानुमतिद्वया m¹, •नानुमतिद्वया k, •तानुमतिद्वया b, •नानुमतिद्वया f.—अङ्गिरोनिः सहैताः स्युर् hm¹rb, अङ्गिराः सहिता स्युर् k, अङ्गिराः सहैता स्युर् f.

^a Cp. Nirukta xi. 48. ^b Cp. i. 128. ^c The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130). ^d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Iṣapati, and Rathaspati;

•पतिगोः hdm¹fkr², •पतिगो¹ b, •पति। गोः f, •पतिगो¹: r¹r³r⁴r⁶.—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोयः f, सुधन्वा नं न गोघः k, सुधन्वा न गोघः r², सुधन्वा गोभ्यः r¹r⁴r⁶, सुधन्वा नमयः hdm¹r³.—•र्यमा वातजूतिर् hdm¹r, •र्यम चेतपक्रु b, •र्यम यो तयस्युर् f, •र्यम यो तयस्यु ॥ र् k.—•पतिश्चापि hdm¹r³r², •पतिश्चैव r, •पति आपि bfk.

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. *Saudhanvana* and *Agohya* are commented on in Nirukta xi. 16. ^b This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *tuvjāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the R̥bhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*disah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता प्राच पत्नी hdm¹bfk, पर्वता प्राच पत्नीर् r, वा गावश्च पत्नीर् r¹r⁴r⁶. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on प्राः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिश्य hr, देवी पत्नी दिश्य m¹, देवपत्न्यो दित्य b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by र्द् in bfk, not in hdm¹.

^a Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुक्रान्ता hm¹r, अनुक्रान्ता f. —^०न्यथा hm¹r, ^०नाथा b, ^०नथो fk. —
अनुषेत् hm¹r, अनुषेत् bfk. —मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations Cp. Nirukta vii. 13; x. 46. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm¹fr, दाक्षेण bk. —बुध्या r, बुध्या hm¹bfk. —वाङ्मय्येन hrbfk, वङ्मय्येन m¹. —नियोगे: hdr, नियोगे: bkr², मि° f. —उपास्त्रास्ता: hm¹i³bfkr², उपास्त्राः r. —
देवता या hdbfk, देवतस्य r¹r⁴r⁶. —या ऋचो b, या: ऋचो fk, यास्वृचो hdm¹, यास्वृचो r. —The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k). —The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

कर्म hdm¹r, मर्म bk. —जुषन्ते hm¹r, जुषन्ते b, जष्यते fk. —देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासो m¹. —हविर्ना° hdm¹r¹r³i⁴r⁶, हविर्वा r, हविर्वा° bfk².

^a Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodaitatavit*. ^b Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhoti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṃnyasya*) the deity to mind^a.

अविज्ञान° hdr, अविज्ञात° bfk m¹r¹r⁴r⁶. —हविर्नेव हि hd, हविर्नेव न m¹, हविर्ने-

वेन fk, हविर्नैवेत b, हविर्नामन्ति r.—देवतम् m¹k, देवतम् hdbf, देवता: r.—मनसि संन्यस्य m¹dr, मनसि स न्यस्य b, मध्ये: सन्यस्य f, मनुष्ये संपस्य b—देवतां hdm¹, देवता bfr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS.

^a Cp. VS. Anukramāṇī, loc. cit.: *saṁnyasya manasi devatām havir hūyate*.

28. Importance of knowing the deities.

133. ^a He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session ^b.

स्वाध्यायमपि m¹bfr, also h (but corrected on margin to °मेव), °यमेव d, °यमुत r¹r⁴r⁶.—°विष्णुवि: hm¹r, °विष्णुवि: b, °विष्णुवि: fk, °विष्णुते: s.—स सचसदिव r, स तचसदिव: bfr, सचसदपि hdm¹r³, स तच दिवस s (w¹).—सचसन्निरपीयते hm¹s (w¹), °पीयते r¹r⁴r⁶, °पीयते r, स्वर्गसन्निरभियते b, स्वर्गसन्नियते fk.

^a This śloka is quoted by Śaṅgurusīśya, with a few slight variations, p. 167, 10, 11.

^b That is, by the gods: op. VS. Anukramāṇī, loc. cit.: *svādhyāyam api yo 'dhīte mantra-daivatajñāḥ, so 'muṣmin loke devair apīdyate*.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity ^a; and applying them wrongly one is here deprived of their fruit ^b.

अविष्णुहो h d, अविष्णुहो m¹r.—तत्फलम् r, तत्फलं hdm¹.—This and the following four ślokas (134-138) are found in Am¹ only.

^a Cp. the adaptation of 135^a in Śaṅgurusīśya, p. 166: *ṛṣichandodaivatādi vijñānam phalam ucyate*. ^b Cp. Sarvānukramāṇī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest ^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्णुहोदेवतादि r s, °देवतादि hdm¹.—प्राणवृद्धिर्बि° h d r, प्राणवृद्धि बि° m¹.

^a 135^a is quoted by Śaṅgurusīśya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)^b.

अविदित्वा hdm¹r—अधिं h d, अधि° m¹r.—योऽध्यापयेत् r, याध्यापयेत् h d.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Sadguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.² vol. 1, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyān bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *artheṣava ṛṣayo devatāś chandobhir abhyādhāvan*; cp. Sadguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*īdhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṁdhi*) (and) the stanzas (themselves).

--प्रार चानाप्रारं b, आप्रार वायनाधारं f, आत्मारं वायनाधारं k, आत्मानं वायनाधारं r², आत्मानं सायनाधारं r³, आत्मानं स्वायनाधारं hm¹, आत्मानं स्वात्मनाधारं d, आप्रश्च वा चनाप्रश्च r.—विविच्या° hm¹r f k, विचित्या° b.—°त्तनि hm¹r b, °त्तनो f k.—ईक्षमाणो h d r, ईक्षमाणो m¹, वीक्षमाणो b, वक्षमाणो f k.—ह्युभौ hm¹r, युतो b f k.—संधिम् hm¹r, संधि f k, संधि (रिचो) b.—देवतवित्पठेत h d b r, देवतवित्पठेत m¹, देवत्य - छेत f, देवत्य - छेत k.

^a Cp. Vedāntasāra, 1: *ātmānam akṣīlādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṃ viddhy akartāram avayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent Source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मामृतम् hm¹r, ब्रह्मान्तम् fk, ब्रह्मासत्तम् b.—योनिं सदसतोर्ध्वम् hdm¹r, योनिं सदसतो ब्रतं fk, योनिं सदसदो ब्रतं b.—महच्छाणु च hdm¹r, महत्स्थाणु च b, महच्छाणव f, महच्छाराव k.—विश्वेशं hm¹r, विश्वसं bf, विश्वं स k.—विशति hdm¹r fk, विंशति b.—The last pāda is repeated in hdbfk.—The end of the *varga* is here marked by २८ in m¹b fk, not in hd.

